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Chicago, Jan. 20.—Massive in settings, brilliantly colorful to the eye and stately in its motion, the third annual ball of the Actors' Equity Association in Chicago last night tripped its way smoothly to a most successful final—a short hour before the day began to break. The huge affair was held in the 1st Regiment Armory, Sixteenth and South Michigan avenue, and so far as the element of comfort is concerned the vast armory might well have been twice as large. No final figures are available at the time of this writing—five hours after the dancers stopped—but it was estimated that nearly three thousand persons looked on or participated in the big event. At a half hour after midnight, when the orchestra paused for breath, the myriad lights were shifted into rosy

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TO INTRODUCE BILL AIMED AT BLUE LAW

Action in New Jersey Follows Liberal Sunday Fight in Jersey City

Jersey City, N. J., Jan. 21.—A liberal Sunday bill, designed to do away with the ancient New Jersey blue laws which had their origin a century or more ago, was drawn up here last week, and will be presented to the State Legislature at Trenton tonight by Assemblywoman May McCarty. The measure was prepared after conferences had been held with Corporation Counsel Brogan, of this city, and is the outcome of the drive begun several weeks ago by the Liberal Sunday League to open theaters here and also to innovate Sunday sports. The Sunday League opened three of the

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CUBAN PARK AND CIRCUS COMBINE

HAVANA, CUBA, Jan. 19.—Manager Canosa, of Habana Park, this week announced that his company and the Pubillonos Circus have just merged for a large outdoor show to be known as the Habana Park-Pubillonos Circus. A German circus, recently presented in Habana Park, also will join forces in the new venture. 'Tis reported that Mrs. Pubillonos suffered a bad setback during the recent railroad strike in the interior of the Island along the lines of the Cuba Company Railroad, which could not move the shows for about three weeks. This, combined with a spell of wet weather, put the circus in the hole for about \$20,000. The combined aggregation, which promises to offer a fine show, has opened in the country sections where all big sugar mills are gliding and money is plentiful. The show will include numerous first-class vaudeville acts, four animal trainers, four clowns and some freaks. Among the animal features will be camels, Bengal tigers, African lions, monkeys, performing horses and ponies, trained dogs and monkeys. All will be shown under one canvas. The route is: January 17, Perico; 18, Cabiguan; 19, Jatibonico; 20, Ciego de Avila; 21, Moron. The traveling show of Habana Park is now at Santiago de Cuba. Next Tuesday it will be at Guantanamo, with a water show having six diving girls, also a motordrome.

SCREENLAND MOVES TO FRISCO FOR WAMPAS BALL AND FROLIC

Fifteen Thousand People, Most of 'Em From Hollywood, at Picturesque Event—All-Star Entertainment Program—Blue Laws Scored

San Francisco, Jan. 20.—If Hollywood ever had any doubts as to whether or not San Francisco likes the "movie crowd", they are dissipated now. The Wampas Frolic and Ball convinced the film folks that this town is for them strong. Fifteen thousand people turned out to the Wampas Ball that began last night and ended not too early today. They packed and jammed the Civic Auditorium so that it was almost impossible to dance, and when it is remembered that a gallery seat alone cost four dollars and it set one back about six more to dance it can be seen that the crowd was willing to show its good will with cold cash. The movie folks came in three special trains from the South, and a caravan of autos raced up, too. Stars, near stars and prospective stars to the number of nearly four hundred came up. The Chamber of Commerce dined them all at the Palace Hotel yesterday. It took them on sight-seeing

trips thru the city in the afternoon and turned them loose to rest up for the night of dancing. The Wampas was practically driven out of Hollywood this year, because the Los Angeles blue laws prohibit dancing after midnight, and midnight is when a Wampas ball really starts, so that is why it was held here. Fred Niblo, the screen director, paid his compliments to blue laws at the Palace Hotel luncheon. He said in part: "You hear of the menace of the I. W. W., of Bolshevism, of the Ku Klux Klan, of the Yellow Peril. I want to tell you all that the greatest menace to this country is the sudden springing up of fanatical reformers, who, disguised as ministers of God, are placing the land in a position of being laughed at all over the world. "Sincere lessons and honest thoughts are always acceptable, but as cities in turn are visited by pests of flu, grippe or spinal meningitis, so at present Los Angeles is being visited by the

(Continued on page 120)

GENE BUCK ELECTED A. S. C. A. & P. HEAD

George Maxwell, Who Has Been President for Nine Years, Is on Board of Directors

New York, Jan. 19.—The American Society of Composers, Authors and Publishers held its annual election of officers and Board of Directors today. Gene Buck succeeding George Maxwell as president. For the first time two standard music publishers are members of the board, due to the fact that eight such houses recently joined the society. Two standard writers also are to be elected to the board as soon as candidates are proposed from their ranks. Additional, and what is believed to be special, representation of the songwriters is the election of two popular writers, Irving Bibb and Wm. Jerome. Officers of the A. S. C. A. & P. are: President, Eugene Buck, author; vice-president, Victor Herbert, composer; second vice-president, Louis Bernstein, publisher (Shapiro, Bernstein & Co.); treasurer, Raymond Hubbell, composer; assistant treasurer, Jay Witmark, publisher (M. Witmark & Sons); secretary, Chas. K. Harris, publisher, and assistant secretary, Silvio Hein.

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JONES AGAIN FIRES FIRST FAIR-DATE GUN

His Exposition Shows Start These Engagements in the Southeast at Largo, Fla.

Orlando, Fla., Jan. 17.—Again the Johnny J. Jones Exposition has fired the first gun relative to stellar outdoor amusement organizations at annual fair engagements. For the year 1924 it was "fired" at the Pinellas County Free Fair, Largo, Fla. A fifteen-car show left winter quarters at Orlando January 12, and arrived at Largo early Sunday in the midst of a chilling, heavy rain. Monday was clear and bright, and the first night's attendance was much larger than anticipated. The list of attractions includes Johnny J. Jones' "Ye Olde Tyme" Circus, with elephant, dog and pony.

(Continued on page 120)

STAR'S ACTIONS STOP SHOW

Marjorie Rambeau and "The Road Together" Close After One Broadway Performance

NEW YORK, Jan. 19.—There was no performance given of "The Road Together" at the Frazee Theater last night. The show had its premiere Thursday night, at which time the manner in which Marjorie Rambeau, the star of the play, acted created much comment among the critics and other first-nighters.

Miss Rambeau went thru her part in a rambling manner, missing cues, transposing names of characters and on one exit putting her cloak on upside down. Most of the critics mentioned these lapses in their next day's review, tho some of them let her down easy.

Late yesterday afternoon the A. H. Woods office, which is managing the show, notified the papers that there would be no show last night and still later another notice was sent out stating that Tilla Durieux, the German star, would open at the Frazee next Wednesday night in "Fedora".

The members of the company playing "The Road Together" are entitled to but one week's salary, collectable tonight. The show opened January 7, out of town, and is thus within the limit in which the manager can close without notice. A. E. Anson, who played one of the big parts, left "White Cargo", one of the Broadway hits, to go with "The Road Together". The others in the company include John Dwyer, H. Reeves-Smith, Ivy Troutman, Harry Minturn, Charles W. Guthrie, William Balfour, Robert Adams and Ethel Tucker.

The official notice sent out by the Woods office accounting for the sudden closing read as follows: "A. H. Woods closed 'The Road Together' at the Frazee Theater last night at the request of George Middleton, the author, who was dissatisfied with the performance given on the opening night in New York." This caused Broadway to smile blandly. A. H. Woods being in Europe, it was his brother, Martin Herman, who ordered the show off.

This being the first occasion in New York when a show with a recognized star has been taken off with but a single performance, Broadway is a unit in fixing the responsibility at the star's door. The only ones who did not look for some such drastic action are those who were not present at the opening. Those who were there are not surprised at all. Early in the performance it was sensed by them that something was wrong with Miss Rambeau's performance. She fumbled her cues and speeches, transposing names to such an extent that the speeches were meaningless. Many of her lines could not be heard more than a few rows back, and at her exit in the biggest scene of the play she put on a fur cloak upside down. This peculiar action was rewarded with laughter from the audience.

In referring to the performance the next day Alexander Woolcott, critic of the New York Herald, said: "In the first place the star of the occasion, Marjorie Rambeau, was apparently laboring under some mental strain, which made her lines unruly. Her pronouns seemed a bit obnoxious. Several times the 'me' or the 'you' or the 'him' became sadly mixed. It would be impertinent to inquire what this particular stress of spirit was, but it seemed to draw a veil over her native talent for acting. At times she would valiantly endeavor to put her shoulders into her acting—and what beautiful shoulders they were! But at other times the incubus seemed to hold her and her voice sank low. She whispered—and she did it so confidentially that some of the spectators moved up a seat or so. And she muffed a fairly easy word like 'thermometer'."

"One had an uncomfortable sense of impending difficulty," the critic continued, "and sure enough it came at exactly the wrong moment, as such things usually do. Right in her climactic speech Miss Rambeau got the names of important characters twisted tried to rectify the error by repeating the line and hogged in deeper. Yet she went bravely on and bestirred herself to such purpose that half a dozen calls brought her before the audience at the end of the act. . . . Instead of giving a final judgment one might suggest that what the play needs is a second first-night."

Percy Hammond of The Tribune said: "Miss Rambeau appeared to be so eager to charm that she crossed her voice and her enunciation a little, one suspected, too fondly. Occasionally her anxiety led her into mispronunciation of such words as 'thermometer'."

John Corbin of The Times wrote: "In spite of long preparation Miss Rambeau became entangled in her lines last night and overacted badly. It was the general impression that the absence of A. H. Woods in Europe is not

unconnected with her determination to hit this particular trail."

On Miss Rambeau's behalf it was stated by her physician, Dr. Max Wolf, that she is the victim of a nervous breakdown and has been under his care for a week. Dr. Wolf said he had tried to induce his patient not to open and that the overstrain and excitement attending the premiere were too much for her. Asked how long Miss Rambeau would be confined to the house, the doctor said "a few days" and if that was not enough she would be sent to a hospital.

George Middleton, the author of "The Road Together", when asked the reason for the closing, contented himself with remarking: "The answer is obvious." Mr. Middleton called for Bermuda today.

A. E. Anson, asked to comment on the sudden closing of the play, said: "The play was just not good enough to succeed. The imperfect performance was due to verbal changes—small

\$10,000,000 BOARDWALK

To Be Built by City of New York Will Be Started Soon

New York, Jan. 20.—Construction of the ten million-dollar boardwalk to be built by the City of New York around Rockaway Peninsula will be started within a few months, it was officially announced yesterday.

The walk will be eighty feet wide and extend six miles along the coast of the Atlantic Ocean. It will be four times the length of the Coney Island walk and twice that of Atlantic City. Tapping the Rockaways as it does, claim is made that it will make that place the greatest seaside pleasure resort in the world.

LOLA FISHER STARTS SUIT AGAINST MILTON SHUBERT

New York, Jan. 19.—Lola Fisher, actress, has started suit in the Municipal Court for \$100 against Milton Shubert, said to be a relative of Lee and J. J. Shubert, to recover that amount for wardrobe expenses incurred with the understanding that she was to be reimbursed later on. The money, according to the complaint and Miss Fisher's attorneys, was spent last April when she was rehearsing for one of the Shubert shows.

TO APPEAR IN "WHITE CARGO"

New York, Jan. 19.—Annette Margules will be replaced in the only feminine role in "White Cargo" at Daly's Sixty-Third Street Theater by Betty Pierce. Miss Margules is preparing to appear in a new play.



Group of delegates who attended the meeting of the Virginia Association of Fairs, Richmond, Va., January 15-17. President H. B. Watkins, of Danville, Va., shown in center. —Photo by Frank H. West.

changes—made in the dialog during the last week or so. Any improvement in my lines was made by me at the last moment. In my opinion "The Road Together" was the worst play I ever acted in."

EX-ACTOR WILLED \$250,000

Philadelphia, Jan. 19.—Part of the mystery regarding the bequest of \$250,000 made in the will of Mrs. George B. Wilson, of 4228 Walnut street, to "Jack Henderson" was cleared this week by identification of Henderson as an actor at one time known on Broadway, New York, as the "best dressed juvenile".

What assistance he rendered Mrs. Wilson, as mentioned in her will, is apparently unknown to her sons. The bequest reads that the sum of \$250,000 "be paid to my friend Ozden M. Hoagland, known as Jack Henderson, as a token of my appreciation of his friendship at a time when most needed."

Mr. Hoagland, now living at 450 West Twenty-fourth street, New York, is a graduate of Rutgers College and the law school of the New York University. He is 40 years old, and following his appearance in "The Pink Lady" in London in 1912, played a season in "Papa's Darling" in this country.

MARY GARDEN SIGNED UP WITH CHICAGO COMPANY

Chicago, Jan. 19.—Mary Garden signed a contract yesterday with the Chicago Civic Opera Company calling for one week with the company next season. The roles reserved for her and her exact number of appearances are withheld. It is believed there will be not less than eighteen appearances. Miss Garden will do "Salome" on the road this season, according to report. This opera was banished from the repertoire by Mrs. Edith Rockefeller McCormick two years ago. It is said Miss Garden wishes it replaced next season.

TURNER SUES EVELYN BARTON

New York, Jan. 19.—Paul N. Turner, Actors' Equity Association counsel, is suing Evelyn S. Barton, former wife of James D. Barton, theatrical manager, in an effort to recover \$400 alleged to be due under an agreement for professional services. In March, 1921, according to the complaint filed in the Third District Municipal Court, the defendant engaged the attorney to prosecute a claim against James D. Barton for monies accruing under a judgment of divorce granted in an Ohio court. The attorney was to receive one-sixth of the amount collected, but in the event that legal action had to be taken then the lawyer's fee was to be one-third of the money collected.

Subsequently suit was instituted against Barton in February, 1922, and between that time and June 9, 1923, \$1,500 was received by Evelyn S. Barton in three installments. The attorney claims one-third of this less \$100 credit.

FILM SHOWS EGG HATCHING

Washington, Jan. 21.—A film showing the hatching of an egg was exhibited last week in the auditorium of the Interior Department. The picture, said to be one of the marvels of modern photography, starts with the placing of the fresh egg in an incubator. It then shows the gradual formation of the body inside, and in the end a full fledged little chicken is shown stepping out of the shell. The picture was made thru a process invented by Dr. Charles F. Horn.

POLO AFTER FILM STUDIO

New Orleans, Jan. 19.—Eddie Polo has returned here from Mexico and in company with his manager, O. Saures, is endeavoring to interest local capital to back him in the establishment of a film studio.

MICHIGAN FAIR MEN HAVE GREAT MEETING

Representative Gathering Goes on Record for Clean Fairs—S. L. C. Endorsed

Despite inclement weather, which prevailed over a large part of Michigan, there was a very good attendance at the annual meeting of the Michigan Association of Fairs held at the Norm Hotel, Lansing, January 16 and 17, and throughout the meeting—in the addresses and in the discussions—optimism was the prevailing note. In all some 250 people attended the two-day convention. At Wednesday morning's session the roll call showed thirty-five fairs represented. Many delegates had, however, been delayed, and before the sessions ended upward of seventy fairs had representatives present.

The opening session was called to order at 10 a.m. by President W. B. Burris, who introduced A. J. Doughty, Mayor of Lansing. A hearty welcome was tendered the fair men by the Mayor, who expressed his extreme pleasure at having them in Lansing and lauded the work they were doing. Chet Howell, secretary and treasurer of the association, made a most felicitous response. Then followed the president's address, in which allusion was made to several important matters affecting the fairs and a number of recommendations were made. If space permits the president's address will be published elsewhere in this issue, otherwise it will appear next week.

Lieutenant-Governor Thomas Read also spoke, his talk abounding in praise for the work the fair men have done and are doing for Michigan.

L. Whitney Watkins, director of agriculture for Michigan, delivered an optimistic talk in which he urged the revision of premium lists so as to concentrate on standard varieties and not spend time, money and energy on (Continued on page 12)

MARSHALL AND SCHIPA BOTH SIGN NEW CONTRACTS

Chicago, Jan. 18.—What is considered two events of much importance in the operatic world happened Tuesday when Charles Marshall, famous dramatic tenor, and Tito Schipa, famous lyric tenor, signed contracts with the Chicago Civic Opera Company, each calling for appearances during the next three years. Mr. Schipa will sing fourteen times a season during the life of his contract. It was said in the Auditorium that negotiations are also pending with Charles Hackett, another American tenor, who had a success here this winter, but the matter is not yet settled.

PLAYWRIGHTS ELECT OFFICERS

New York, Jan. 19.—The Playwrights' Club held a meeting last week to elect new officers for this year. Those who will be in charge of the club for 1924 are: George Jay Smith, president; Matthew White, Jr., first vice-president; Elias Lieberman, second vice-president; Elizabeth F. Haguer, secretary-treasurer; William J. Perlman, publicity; and Morris Abel Beer, chairman program committee.

The club is beginning its fourteenth year, having been established in 1911 with a handful of dramatic aspirants. Of its members whose names have attracted considerable attention on Broadway are: Don Marquis, author of "The Old Spook"; Austin Strung, whose "Seventh Heaven" is far into its second year; Rita Weiman, Homer Croy and others.

RENEW SUNDAY MOVIE FIGHT

Auburn, N. Y., Jan. 19.—The battle to secure Sunday movies in Cortland has been renewed. The referendum conducted by the theater owners, they report, shows 638 favorable votes to 60 against. But the ministers in the city have not been idle during this time, it appears, and it is claimed they have secured 1,500 signers against Sunday movies.

SOTHERN TO STAR ALONE

New York, Jan. 18.—According to present plans E. H. Sothern will star alone next season in a revival production of "If I Were King". Julia Marlowe, on completing her present tour in Shakespearean repertoire, will go abroad for a year, after which she will reappear with Sothern on the Pacific Coast.

"LOVE IN A COTTAGE" CLOSES

New York, Jan. 20.—"Love in a Cottage", with Emily Stevens as star, closed last night while on tryout tour. The play will be permanently shelved.

VIRGINIA FAIRS' ASS'N MEETS AT RICHMOND

27 of 35 Fairs Represented—Col. Watkins and C. B. Ralston Re-Elected Officers—Lynchburg Next Meeting Place

Richmond, Va., Jan. 17.—The first session of the seventh annual meeting of the Virginia Association of Fairs was called to order Tuesday morning at eleven o'clock in the Assembly hall of Murphy's Hotel Annex by Col. H. B. Watkins, president of the association, in the chair, with C. B. Ralston, secretary, ready for the business end.

Col. Watkins with his usual smile and kindly grace declined all honors to being a speaker and got down to the serious matters very quickly after a few witty remarks and the reading of the following foreword from the printed program:

"Looking back to the very instructive and pleasing meeting of last year, and taking into consideration the request from many members to get away from too many set speeches and prearranged papers, the several sessions of this congress will be rather informal, with but few subjects assigned.

"These meetings will be among ourselves and guests who have honored us with their presence, including, of course, our closely allied friends from the amusement world.

"Therefore, to get away from the old order of things, we are making our program merely suggestive, leaving a wide latitude for rearrangement and addition of important subjects for discussion, which may be suggested by any member of the association."

After a cordial welcome to the visiting fair men from West Virginia, Maryland and North Carolina, Col. Watkins called for the roll-call by the secretary, which revealed the following fairs as represented by its secretary or officer and proxy: Marlinton, W. Va.; Hockville, Md.; Roncoverte, W. Va.; Keller, Va.; Winchester, Va.; Bluefield, W. Va.; Norfolk, Va.; Staunton.

(Continued on page 118)

ARTISTS ARE EXEMPT

Washington, Jan. 19.—All artists are exempt in a provision of the Johnson Immigration Bill which would bar Orientals from the United States. The provision was approved by the House Immigration Committee this week, and stipulates that no alien eligible for citizenship is to be permitted to enter this country to take up permanent residence. Students and merchants are also exempt in the new provision.

CHARGES CRUELTY TO ANIMALS IN MAKING MOVING PICTURES

Los Angeles, Jan. 19.—Cruelty to animals used in the photographing of motion pictures is charged by the American Animal Defense League, which announced this week that it expected to confer with Will H. Hays for the purpose of placing a permanent ban upon such cruelty. This animal reform organization is in its infancy, having been formed but a few months ago, but it claims to represent about ten humane associations and societies for the prevention of cruel treatment to animals.

Mrs. Rosemond Rae Wright, vice-president of the league, sponsored the announcement about the expected conference with Hays on the occasion of the first annual meeting held this week. She declared that the league was in possession of information from eye witnesses that horses used in the chariot-racing scenes of "The Ten Commandments" were mistreated—some even killed—and that buffaloes, oxen and horses were mistreated in the making of "The Covered Wagon" and "The Last Frontier". The latter picture was partly filmed in Canada, at Wainwright, in the Province of Alberta, by Thomas H. Ince. Mrs. Wright says that 400 buffaloes were killed for one scene, but this is denied by Ince, who points out that the buffaloes were used by permission of the Alberta government.

"The Last Frontier" was written by a well-known circus man and author, Courtney Ryley Cooper.

"PAINTED LADY" WEAK PLAY

London, Jan. 19 (Special Cable to The Billboard).—Vera Boringer's farcical comedy, "The Painted Lady", at Everyman, is good in parts. Ernest Thesiger played the professor of entomology too inclusively, mingling bitter satire with fun, thus turning the farce occasionally to tragic, thereby upsetting the unity and weakening an already weak play.

Actors, artistes, etc., will find an article on page 55 of this issue, giving instructions in regard to the Federal income tax.

Excerpts From Address of Thomas J. Johnson, of the Showmen's Legislative Committee, at Annual Meeting of Virginia Association of Fairs, Richmond, Va., Jan. 15

"MANY fairs are complaining of the severity and stringency of our last year's campaign against filth and graft. We cannot help that; and let me tell you the campaign which we waged last year will be considered mild in comparison with the drastic campaign we intend to wage against the same in the coming season."

"I have a letter here from Mr. E. F. Albee carrying his endorsement of our movement. This gentleman is head of the Keith Circuit, and he states he will support us in our clean-up campaign and help us fight adverse legislation which could affect clean shows."

"Do you men realize that you have one of the best educational propositions in the United States?"

"The Senator here says unless you have carnivals, fees will not be provided. What he meant by carnivals is clean amusements. Unless you have them, no fair will be a success, because the people want to come there and mingle with the crowd. And you, gentlemen, owe a duty to the public. You are giving a fair one week a year in your various counties and cities. You live there with your family for fifty-two weeks in the year. Now, why should one week be allowed unclean amusements when they are prohibited the other fifty-one?"

"The fair and carnival are part and parcel. There is no difference. We will do everything we can, and we say to you fair men today that you owe a duty to the fair and the public."

"A chain is no stronger than its weakest link, and the showmen are bound together. Be with us and we will work with you. Be against us and we will fight you at every turn, and there will be no quarter shown. Bonds of friendship may be broken, but they will make no difference. We are going to drive these rats out of the show business the same as the States of Ohio, Minnesota and others."

\$476,233 for Privilege of Having Films O. K. d Since August 1, 1921

Albany, N. Y., Jan. 19.—The annual report to the Governor made by the New York State Motion Picture Censorship Commission, and which is expected to be the last censorship report, shows that picture producers and distributors have paid \$476,233 since August 1, 1921, for the privilege of having their films okayed in the State. Of this amount over \$200,000 was expended by the censorship board in expenses, the balance being profit for the State on its business, expected to be ended by the passing of a repeal bill, of ordering the changes and eliminations of titles and scenes.

The commission's report states that movies give a false idea of life, even going so far as to show that those who live lives of sin and crime have more worldly goods than people who work for a living. In 1923 exhibition licenses were given to 2,843 films, and of this number eliminations were made in 596. A total of 2,246 scenes were cut and 621 titles eliminated on the grounds of indecency, immorality, inciting to crime, tending to corrupt morals, obscenity and sacrilege.

These grounds were given for the elimination of such scenes as girls bathing in one-piece costumes, motion picture producers declare that the censors often order eliminations and changes merely to "make a showing". They claim that

the picture have improved thru the efforts of the producers and not because of the censors.

The sentiment in favor of the bill to repeal the censorship law is rapidly gaining ground among the lawmakers.

BILL FOR SUNDAY SHOWS IN NEW YORK INTRODUCED

Albany, N. Y., Jan. 19.—A measure was introduced in the Assembly this week by Assemblyman Miller of Brooklyn, a former theatrical booking agent, to amend the penal law in relation to theatrical performances in first-class cities on Sunday.

It provides that the Board of Aldermen or other legislative body may adopt an ordinance authorizing theatrical performances in duly licensed theaters after 2 o'clock Sunday afternoon. This is the same bill which was introduced in the Senate last year by Senator Levy.

ART GALLERIES SEEK TO FORECLOSE THEATER GOODS

New York, Jan. 19.—Van Brink's Broadway Art Galleries applied this week to the Third District Municipal Court for a requisition and affidavit for warrant of seizure for the foreclosure of a lien on certain chattels bought by Morris and Harry Thomashefsky for their Broadway Yiddish Theater (formerly the Norah Bays). The art store claims a number of objects d'art and furniture worth \$665 was bought for the theater with the understanding that at least \$100 was to be paid for them each week. Since the date of sale on August 30, 1923, all but \$125 had been paid. It is claimed, and as this sum is not forthcoming the foreclosure proceedings have been instituted. The papers were filed thru Attorney Arnold Gross.

MUGIVAN'S NAME WILL NOT BE WITHDRAWN, SAYS NEUMANN

Chicago, Jan. 21.—Following a report that Jerry Mugivan had withdrawn his name as a candidate on the regular ticket for president of the Showmen's League of America, Edward P. Neumann, president of the League, told The Billboard today that Mr. Mugivan's name will positively not be withdrawn from the ticket. Mr. Neumann admitted that Mr. Mugivan had made such a request, but had given no more serious reason than that he would be present at hardly any of the League meetings, and therefore thought somebody else should be elected president. Mr. Neumann emphasized his statement that Mr. Mugivan's name will continue to head the League ticket.

HURTIG & SEAMON SUED

New York, Jan. 19.—Hurtig & Seamon, Inc., burlesque producers, are made defendants in a suit filed in the Third District Municipal Court for \$200 by Edward S. Ranzal, doing business as Mack's Clothes Shop. The amount is alleged to be due for goods delivered at the request of the producer December 19, 1923.

ROSENTHAL WINS SILVER CUP

New York, Jan. 19.—J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, won the 1923 handball championship of the Friars' Club, and officially received today a silver cup as the usual prize.

New York Fairs Hold Best Attended Meeting

Thomas J. Johnson and Other Well-Known Speakers Address Annual Convention

Albany, N. Y., Jan. 19.—According to several members who have attended the meetings of the New York State Association of Agricultural Societies in years past, the thirty-sixth annual meeting which closed Thursday was the best attended and most enthusiastically received of any since its organization.

The weather was ideal. The meeting was called to order by President E. F. Botsford, of the Clinton County Agricultural Society, Plattsburgh, who read the report of the proceedings of the last annual meeting, after which a tribute was paid to the former beloved president and friend, Edward Thompson, who passed away last year.

The speakers of the afternoon were Berne A. Pyrke, commissioner of farms and markets; Robert Seaman, Fred B. Parker, Milton G. Hall, Prof. Wheeler of Cornell, Irving M. Wiswall and Thomas J. Johnson.

Mr. Johnson explained to the members the desire and intentions of the Showmen's Legislative Committee in a manner which held the attention of his listeners to a man.

"This is not a reform organization," said Mr. Johnson. "It is an organization formed by showmen themselves. The committee meets once a year, passes the laws and leaves the rest to me. We have our own investigators to keep check on the shows and if they are found to be violating any of the rules we do our utmost to keep them from showing. We kept one show in the West on the tracks for three weeks because they violated the rules of the committee against indecent shows.

"We also send letters to the police authorities, ministerial associations and others to inspect the shows in our organization and report any violations directly to us."

Election of Officers

More than 150 delegates were in attendance at the meeting. William E. Pearson, of Ithaca, N. Y., was elected president of the organization.

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FOURTEEN FAIRS AT SOUTH TEXAS MEETING

J. E. Canfield Elected President of Association—Sentiment Favors Clean Fairs

Gonzales, Tex., Jan. 20.—Fourteen fairs were represented at the annual meeting of the South Texas Fairs' Association, held here Friday and Saturday. About fifty delegates and visitors were present and a number of matters of importance to the fairs of South Texas were discussed.

The fair representatives went on record as being in favor of clean amusements.

J. E. Canfield, of Floresville, was elected president of the association, and George J. Kempen, of Seguin, secretary.

MONUMENT TO SHOWMEN

London, Jan. 19 (Special Cable to The Billboard).—The annual meeting of the showmen of Great Britain and Ireland will be held under the presidency of Pat Collins, M. P., at Agricultural Hall, January 22, when a giant wreath will be exhibited prior to sending it to Brussels by airplane, conveying a message of fraternal loyalty from the Showmen's Guild to the Union of Belgian Showmen, who on January 27 will unveil a monument in the Place D'Aviation to showmen who fell in the great war.

"THE RAT" SCORES

London, Jan. 19 (Special Cable to The Billboard).—Ivor Novello successfully presented "The Rat", by David Lestrange, at Brighton for trial, and was accorded a good reception by the press. It probably will become an early London production. David Lestrange is the pen name of the collaborators, Novello and Constance Collier.

CHAUNCEY OLCOTT IN GOTHAM

New York, Jan. 20.—Chauncey Olcott, who was starring in "The Heart of Paddy Whack", was forced to cancel part of his booking out West because of serious throat trouble, and has returned to New York for medical attention. Upon his recovery he will open on the subway circuit and then go to Boston for an indefinite stay.

AN EASTERN ASSOCIATION OF FAIRS

C. B. Ralston Takes Initiative in Proposal To Form Classified Circuits From Maine to Florida

RICHMOND, VA., Jan. 19.—In conversation with a number of fair managers of Virginia and North Carolina Wednesday evening in the lobby of Murphy's Hotel, while discussing the best interests of fairs, C. B. Ralston proposed an association of fairs in the East.

He strongly favors a graded and classified circuit based upon drawing power of each locality to be represented, such as an A circuit, to be composed of the leading events; a B circuit and C circuit and so on as conditions warrant. All of the fairs to be in one organization held in each State of the Atlantic seaboard from Maine to Florida, inclusive.

Mr. Ralston immediately after propounding his idea received verbal assent from these in conversation that the idea was tending to meet better conditions in Eastern bookings and would only be a matter of time before it would attract attention if properly presented.

In an exclusive talk with a representative of The Billboard he expressed the desire that it would be pleased to have the idea carried to the Eastern secretaries thru its columns. After sentiment had been sounded he was of the opinion he would go forward with the organization if given proper encouragement. He proposed the first meeting be held in New York at a time suitable for the various men possibly interested to assemble.

Richmond, Va., Jan. 19.—Larry Boyd, representing the Boyd & Linderman Shows, left here Wednesday for Western Canada to attend the meeting of the exhibitions comprising the Canadian Northwest Circuit, which will be held next week.

New York, Jan. 19.—The proposal of Fred Terry of Indianapolis, Ind., made this week at the meeting at Richmond for a national association of county fairs is receiving comment in this city today.

NEW \$2,000,000 M. P. THEATER BUILDING

Chicago, Jan. 19.—Lubliner & Trintz, owners of several motion picture houses, have announced they will build a new movie palace in Austin, to cost \$2,000,000 and which will have 3,500 seats. Stores, offices and apartments will also be in the property.

"THE WORLD THEATER" WILL BE NEXT REINHARDT SHOW

New York, Jan. 19.—Max Reinhardt, who staged "The Miracle" at the Century Theater, denied the report that he had been engaged by the Cosmopolitan Film Company for a period of five years. He announced his intention to sail for Germany next week to prepare his next production, "The World Theater". The American presentation of this spectacle, somewhat less pretentious than "The Miracle", is promised for the immediate future. In Germany this production is known as "Das Grosse Saisburger Welttheater", and was first presented by Reinhardt in a church at Salzburg in August, 1922. It is based on an original by Calderon and adapted by Hugo von Hoffmanstahl. The play, with music by Einar Nilson, was presented with the co-operation of a Roman Catholic archbishop.

According to report Reinhardt is to be the director of the theater which Morris West has planned to erect on Broadway under his own management.

MME. SIMONE IN YANKEE PLAY

New York, Jan. 19.—Mme. Simone, noted French actress, is expected to arrive here next week accompanied by her husband, Francois Porche, poet and dramatic author. She will appear under the management of Edna MacGregor in an American play, the title of which is to be announced later. Mme. Simone has been seen abroad in such successes as "The Thief", "Samson" and "Lu Rafale".

SILVER WEDDING ANNIVERSARY

New York, Jan. 20.—Edward Margolies, who has built forty-two theaters throughout the country, mostly for Shuberts, and his wife celebrated their silver wedding anniversary at the Hotel Commodore last night. A large number of theatrical people were present.

STAR AND DIRECTOR SAIL

New York, Jan. 20.—Bergy Wood, late star of "The Clinging Vine", sailed yesterday aboard the Royal Mail Line Steamer Orca, for a month's cruise in the West Indies. Edwin Thanbouser, motion picture director, is a passenger on the same vessel.

RAISE FOR OPERATORS IN CHICAGO MOVIES

Chicago, Jan. 19.—Pursuant to an agreement entered into this week between the Exhibitors' Association and the union of Motion Picture Machine Operators, the operators will receive a weekly sliding scale of from \$75 to \$112, the latter being the highest figure in the de luxe houses. This action represents a five per cent increase.

GEST SUFFERS BREAKDOWN

New York, Jan. 18.—Morris Gest, after witnessing his production of "The Miracle", lies ill in his apartment the victim of a nervous breakdown. Dr. Jerome Wagner on examination advised Gest to close up his office and suggested an ocean voyage as a precautionary measure. Strain due to intensive work was given as one of the reasons for his breakdown. Accompanied by Mrs. Gest the producer will sail tomorrow for Bermuda.

MANY NEW INCORPORATIONS

New York, Jan. 19.—A decided increase in the activity of the promoters of new amusement enterprises of various kinds is indicated this week by the large number of corporations to which have been issued charters by Secretary of State James A. Hamilton.

The list comprises twenty companies, against fifteen a week ago. The new firms have a total capitalization of \$784,450.

No dissolutions were recorded during the week.

INTIMATE LECTURES

On the Arts of the Theater

New York, Jan. 19.—The Laboratory Theater announces a special course of intimate lectures on the arts of the theater, to be given in its studio, 40 East Sixth street, on ten consecutive Monday evenings at 8:30. The first lecture, "The History of Fashion", by John Koiransky, is scheduled for January 21.

Other lectures will cover the subjects of acting, play writing, criticism, stage decoration, lighting, etc., and among the lecturers will be Robert Edmund Jones, John Brown, Stark Young and Dhan Gopal Mukerji.

STRONG WOMAN ARRIVES

New York, Jan. 20.—Martha Farra, strong woman, arrived here today from abroad. She is booked to appear at the Hippodrome here.

YAKIMA CANUTT AWARDED ROOSEVELT TROPHY



Yakima Canutt, well-known outdoor sports contestant winning in exhibitions at Cheyenne, Wyo., and at Pendleton, Ore., is awarded the Roosevelt Trophy, in memory of a great American. The award was made by William Gibbs McAdoo, former treasurer of the United States. In the photo, left to right: Dorothy Morrell, Mr. McAdoo, Yakima Canutt, Donna Card Glover and Tommy Grimes. The presentation took place at Carly Eagle, near Los Angeles, Calif.

John Boone Heads New Actors' Body Called "The Thespians"

New York, Jan. 19.—"The Thespians", characterized as a fraternal and social organization, with no affiliations or purposes of a theatrical union and with no other ulterior motives, has been formed by a group of actors for the sole benefit of their profession and in the interest of histrionic art. John Boone is president of the new order and Lee Beggs vice-president. Temporary headquarters are at 236 West Fifty-first street, where two floors have been taken over, one for a regular clubroom and the other for meetings and business offices.

Members of the newly formed organization declare that the rumors in connection with the various purposes for which "The Thespians" was organized are unfounded, and Lee Beggs, acting as spokesman for the order, outlined its purposes and policy as follows:

"The purpose of the new organization primarily is to function as a fraternal order with every membership including the customary death and sick benefits. The organization will be known as New York Lodge No. 1, and in addition to the fraternal character of the club, its other functions are to promote general welfare and good fellowship among actors only, and to establish closer and more intimate relations between members for the ultimate good of that branch of the profession.

"There is no string tied to the venture and there is no design, intention or desire to have it function in any manner except that becoming a fraternal organization. The social features

of it are much the same as those of any other lodge."

Beggs stated the rumors had it that the new organization was a pro-Equity one and the beginning of another "White Hats", but denounced these reports as entirely untrue and unfounded, saying:

"There is no reason why this organization, an organization formed for the good and welfare of the actor at large, should raise any guns against the Actors' Equity Association, the Fidelity League or even against the managers, as has been said. We're for the Equity and Fidelity; they protect us in our work and we're for the managers, too, because they provide work for us. No actor has to possess an Equity card or a Fidelity card or any kind of a union or semi-union card to make him eligible for membership in "The Thespians". Most of the members so far, however, are Equity men, but that doesn't follow that any preference is shown either Equity or any other organization."

Beggs characterized the report that they would be important at the time of the expiration of the Equity P. M. A. contract in June as absurd. He said that they wished it thrifty understood that they do not intend to fight anyone, but rather to "go by the Golden Rule" as a fraternal and social organization, always with the fraternal part the dominant factor.

He continued: "The organization is quite unique, in our estimation, in that it limits its membership

THEATER OWNERS IN PRICE-SLASHING WAR

Gus Sun Offers Sunday Movies for Nickel — Attendance Takes Big Jump

Springfield, O., Jan. 18.—Admission prices are being slashed to the bone by theater owners in the price war raging here. Nearly all the houses are doing a land-office business at the new prices.

The newest move in the war came today when Gus Sun threw open the Fairbank Theater, hitherto reserved exclusively for road shows, with movies on Sundays, for a combination of movies and Sun vaudeville two days a week at a ten and twenty-cent scale.

Mr. Sun started a nickel movie at the New Sun Theater January 6. This move provided one of the surprises of the price war, the movie fans attesting to their liking for the pre-war admission charge by turning out 4,000 strong for the first day, January 13, at the second nickel show, the attendance was swelled. It was the first time in twelve years that a movie had been offered here for five cents, and it is intimated that the success of the innovation may cause Mr. Sun to decide to run the shows daily at the New Sun and transfer the vaudeville policy to another house.

Louis Chakeros, of the Majestic Theater, playing movies, made the first reduction several weeks ago when he cut his admission prices from thirty-five to twenty-five cents, and followed with a reduction to twenty cents. Mr. Sun countered with a reduction from fifty to twenty-five cents on his Sunday prices at the Regent Theater. This was for movies alone. He presents pictures and vaudeville at the Regent during the week for which no cut has been made.

The war started a few weeks after Mr. Chakeros announced that he closed a lease for additional space at the Majestic and that the theater would be enlarged and a combination of vaudeville and pictures introduced. At present Mr. Sun is the only theater owner offering road shows or vaudeville here.

The smaller movie owners have been brought into the war and also are cutting their prices.

CHALIAPIN RETURNS

Chicago, Jan. 19.—Feodor Chaliapin, great Russian basso, arrived in Chicago yesterday for his last three engagements of the year at the Auditorium. He will be seen in the Chicago Civic Opera Company in "Mephistopheles", "Barber of Seville" and "Boris Godunoff". He will remain with the company for the road.

to the actor alone and is managed and controlled by men of that profession. In the constitution and by-laws adopted last week we made it prohibitive for any member to have an active voice in the meetings, if he wanted to be an actor and rise to some other position, such as manager, director or producer, or become identified with any other branch of the theatrical profession. Any such member automatically becomes a lay member entitled to fraternal and social benefits only.

"To become eligible for membership an actor must have had at least three years' experience on the speaking stage or in pictures, and must pass a rigid examination as to character, morals and standing, this latter qualification having been written in the constitution to prevent the so-called riffraff from entering the organization. We have appointed a membership committee consisting of ten actors to investigate and pass on the applications of every actor desiring to join.

"No women will be admitted to membership for the present, altho we have discussed the formation of a joint organization for women after the present lodge has grown sufficiently to justify it."

At the second meeting held last week the officers elected were: John Boone, president, Lee Beggs, vice-president, John Woodford, treasurer, and Joseph J. Holton, secretary, all actors. The trustees, also elected at that meeting, include Roy Applegate, John J. Fenn, Andrew Dixon, A. W. McManis and Clifford Self.

According to Beggs, the membership already numbers over a hundred, which he considers a good showing considering the fact the club organized but two weeks ago.

Beggs told how the club came into existence, saying that the idea out of which it grew got its start in a conversation last December when a little group of actors consisting of himself, Phil Sanford, Walter P. Lewis and Clifford Self, were discussing the hardships of the actor and in the course of the conversation it developed that there is no club or organization devoted itself entirely to the actor and in which only the actor benefits. The preliminary organization of "The Thespians" was thereupon begun.

MR. MUGIVAN DECLINES

Nomination for President of Showmen's League

JERRY MUGIVAN, the assured of practically unanimous election, has declined to run for the presidency of the Showmen's League.

This will be a great disappointment to his many friends and admirers. Had he seen his way clear to accept all honors of the league's being commercialized or misused would have been over—at least during his incumbency.

Mr. Mugivan's decision is set forth in the following letter, viz.:

Peru, Ind., Jan. 17, 1924.
Mr. Edw. P. Neumann,
Pres., The Showmen's League of America,
177 North Clark Street,
Chicago, Ill.

Dear Mr. Neumann:
Further replying to your letter of January 5, advising my name heads the list on the regular ballot nominated for president of the Showmen's League of America, election February 19, 1924.

While I appreciate the good will and spirit which prompted this, and the honor attached to same, I must respectfully decline acceptance of this nomination, and you will so please be advised, and further advise the members of the Showmen's League of America.

Inasmuch as it would be impossible for me to give the office of president and duties in its connection the necessary time and attention, as justice to all concerned, I respectfully decline.

Thanking you and all the members of the league, I remain
Respectfully,
JERRY MUGIVAN

BERKELEY COMEDIANS OPEN

Musical Stock Company in Boston Is Reported To Be Backed by Cohan

Boston, Jan. 19.—The Berkeley Comedians, a newly organized musical comedy stock company, resounded itself at the Arlington Theater Wednesday night in "Irene" and was given a hearty reception by a large audience. Many persons expressed surprise at the unusual talent of the principals, the attractiveness and ability of the chorus and the excellence of the production in general. Busby Berkeley, besides carrying the burdens of producer and director shared acting honors with Ann Milburn, a lover and charming girl. Other principals who proved themselves capable artists are Alice MacKenzie, Tom Morgan, Maude Brury, Gertrude Berkeley, Harrison Hlake, Robert P. Napron, Charles Lavelle, Genevieve Maloney, Katherine Corbett and Pearl Sinclair.

Judging from the appreciation shown by the large audience this musical stock company, as a dollar top, should do very well. George M. Cohan is backing the venture, according to reports.

MRS. WOODS RETURNS FROM SOUTHERN TRIP

New York, Jan. 19.—Mrs. A. H. Woods, wife of the theatrical manager, has just returned from a trip to Florida, where she purchased 100 acres of land for the purpose of constructing the most elaborate and complete motorist's camp in the country. The land was purchased from J. J. Connors, the prominent Buffalo publisher, who is completing a road thru the Everglades connecting the east and west coasts of Florida. It is situated in the City of Okechobee on the lake of that name. The camp will cost about \$100,000 and will be provided with a swimming pool, bath, billiard tables, playgrounds for children and other facilities. According to Mrs. Woods, her twenty years' experience as a motorist have convinced her that there are no adequate camping places for automobile tourists anywhere in the country. She will return to Florida January 25 to supervise her plans for the construction of the camp, work on which will begin as soon as the Connors Highway is completed.

"AREN'T WE ALL?" CLOSES

New York, Jan. 20.—"Aren't We All?" closed last night at the Ballet Theater. The play has been running here since May 21 last. Several weeks ago Cyril Maude, who was starring in the play, left hastily for Switzerland, where his wife is seriously ill, and G. E. Hunt assumed his role. Business has been off since Mr. Maude departed. The play will go to the storehouse and all out-of-town bookings have been canceled.

ACTORS' FUND BENEFIT DATE

Chicago, Jan. 19.—The annual Actors' Fund Benefit matinee here will be given this year Friday, March 11, in the Auditorium, according to announcement by Daniel Frohman, president.

Enrolling Entertainers With Al Jolson at Head

Big Shubert Luminary Asked to "Top" Actors' Branch of the O. R. C.

Chicago, Jan. 18.—Al Jolson, playing at the Apollo, in "Bombo", has been asked by a delegation from the officers' Reserve Corps to take the lead in organizing the entertainers of the stage in the O. R. C. and to actively head that proposed branch of the organization, according to Capt. George H. Maines, who heads the publicity department of the Military Training Camps' Association of the United States.

Capt. Maines told The Billboard that this idea was thought out by Maxine Brown, the ingenue lead in "Moonlight", an L. Lawrence Water Show. Miss Brown outlined her idea to Capt. Maines and he took it up with his brother officers. All were heartily in accord with the suggestion. Mr. Jolson was called on and found the idea equally inviting and promised his earnest support in its development. Incidentally, Mr. Jolson has applied for a commission as major. It is believed by the officials of the O. R. C. that Mr. Jolson's wide reputation and extensive acquaintance will vastly hasten such an organization as outlined above. A part of Mr. Jolson's duties will be to aid in the recruiting of the citizens' military training camps.

The purpose of such organization is to provide entertainment and also to have the actors ready in case of emergency in parts best fitted for them. Capt. Maines was formerly representative of The Billboard in Flint, Mich., where he was the editor of a prosperous newspaper. Miss Brown, reputed to be one of the country's cleverest and most beautiful dancers, was prima donna with Charles Purcell in "The Right Girl", in 1921; in the revival of "Floradora", in 1920; was Don O'Brien's dance partner in "Buddies", in 1919, and leading ingenue with Jack Norworth in "Odds and Ends", in 1918.

FANNIE BRICE

To Appear in Friars' Show

New York, Jan. 19.—Fannie Brice, of "Ziegfeld's Follies", has consented to appear as one of the "end men" of the Friars' Minstrels, which will be the first part of the organization's annual public entertainment to be given at the Manhattan Opera House Sunday night, January 27. It is believed that Florence Moore, of the "Music Box Revue", will be the other "end". Rehearsals are being held daily in the clubhouse under direction of Ed die Cantor. Others to take part in the big event are James J. Corbett, the dancing aggregation appearing in "Mr. Battling Butler"; the Tiller girls from "Ziegfeld's Follies"; and Billingham's "One Kiss" Company. George M. Cohan presided as chief auctioneer during the special sale of seats held today in the Friars' clubhouse. He was assisted by Walter Kelly, Lew Fields, Solly Ward, Jack MacLaren and Al Field. Among those who have redeemed their boxes for the second auction sale are William R. Hearst, E. F. Albee, David Belasco, Jesse L. Lasky, William A. Brady and the Mks' No. 1 Lodge.

The program will include a playlet by S. Jay Kaufman and Walter Percival, entitled "Thrills of 1924", a satire on playwrights by Paul Gerard Smith, called "With Apologies To"; "The Hoofers' Convention", assembled by Sammy Lee, and a burlesque by Hugh Herbert, called "Do You Play?"

The Billboard's Fight for Clean Burlesque

Reflected in Activities of Daily Newspapers

New York, Jan. 18.—For several years past The Billboard has been waging a justifiable war against burlesque's lowliness in burlesque, and its effect is now being manifest thru the activities of daily newspapers thruout the country which are not only denouncing the lowliness in shows, but calling the attention of local police and demanding that they take action against those responsible for existing conditions.

The Indianapolis Commercial, issue of January 15 carried a boxed article, headed "Police", on its front page, calling attention to a Sunday show at the Broadway Theater. The article ended with the significant words, "merit the immediate attention of the police".

It is problematic what effect the article had on the police, but it evidently had some effect on those responsible for the show, for the following day The Commercial carried a full column editorial headed, "Time To Clean House", and followed with a statement to the effect that within a few hours after the aforementioned article appeared in print someone representing himself to the management of the theater telephoned The Commercial to send for some advertising of this The Commercial said, "The editor was evidently surprised when he was informed that the advertising columns of The Commercial were not open to advertisers engaged in the open violation of the law or of the proprieties."

The Broadway Theater is presenting burlesque tasked by the Mutual Burlesque Association of this city. The Billboard has consistently censured attractions booked by that association at the Star Theater, Brooklyn.

The Billboard's justifiable criticisms have called forth a protest from I. H. Herk, president and general manager of the Mutual Burlesque Association, in an open letter to house managers on that circuit requesting them to invite representatives of police departments to view their shows and pass judgment.

Just why Mr. Herk resorted to this method in an effort to clean up burlesque may be found in an explanation that he gave the writer. To the effect that the shows were being bought outright by the house managers, who were in position to demand of the company managers the kind of shows that would tend to increase receipts at the box office, and that it was entirely due to the house managers if a show was presented in a licentious, low manner or uncleanly clean for the attendance of women and children.

The Billboard regrets that Mr. Herk, who has always stood for clean shows, should be placed in a position where he cannot control the situation without the aid of police, but if an invitation by house managers to police authorities will tend to clean up burlesque, let us hope that those who extend the invitation are sincere, and that those who ignore Mr. Herk's request to do so will receive the attention of such newspapers as The Indianapolis Commercial which will do it for them.

What puzzles us is why Mr. Herk accompanied by Mr. Kraus, another official of the Mutual Burlesque Association, left here Monday for an inspection of houses and to review shows in the West, when Mr. Kraus has the Olympic in Fourteenth street, this city, playing the same shows that play the West. Why not start the cleaning process at home and demand that the Western houses do likewise? Instead of requesting house managers to invite the attention of police, the Mutual Burlesque Association should make an imperative demand of police in cities played by the shows they book to review the shows and, if found violating the law, penalize those responsible for the conditions.

Due to local conditions in Indianapolis the Columbia Amusement Company has found it necessary to make a change in house managers at the Capitol, playing Columbia Burlesque, by appointing George Roberts, a New York State manager of legitimate theaters, to replace William Woolfolk, well-known manager of burlesque houses. It is predicted that steps are under way to replace other house managers who fail to carry out the orders of the Columbia Amusement Company.

In consultation today with Sam A. Scribner, general manager of the Columbia Amusement Company, he said "We have all we can do to attend to our own business—that of making Columbia Burlesque a brand of burlesque better than any burlesque presented heretofore. If the Mutual Association is sincere in endeavoring to make its shows clean, we will lend our moral support in any and every way possible to bring about a better state of burlesque."
NELSE.

Chicago, Jan. 19.—I. M. Herk and Herman Kraus were in Chicago this week. It is said they were seeking one or more locations for Mutual Burlesque stands. They left Wednesday for St. Louis and Cincinnati on a general tour of Mutual houses.

NORTH CAROLINA FAIR SECRETARIES MEET

Matter of Arranging Dates Taken Up at Meeting at Holly Inn, Pinehurst

Pinehurst, N. C., Jan. 17.—What was really a continuance of the meeting of the North Carolina Grand Circuit Secretaries held at the Yarrowborough Hotel, Raleigh, December 28, reopened in the Dutch Room of the Holly Inn at Pinehurst at 8:30 p.m. Tuesday. As Tarboro and Raleigh were not represented at the December meeting, it was thought best by those present not to go into the matter of arranging dates until all were on hand, so the above time was arranged and all were present except Williamston and Tarboro, which had in the meantime decided it was to their best interests to withdraw from the circuit.

The meeting was scheduled to open at 7:30, but it was delayed an hour on account of train time in order to accommodate some who could not get in sooner. The meeting was called to order by W. N. Reynolds, president of the North Carolina Grand Circuit Secretaries, also president of the Winston-Salem-Forsyth Fair, with T. M. Arrasmith, of Hillsboro, secretary for the North Carolina Grand Circuit Secretaries, in his box ready to handle the proceedings. Reading of the minutes of the Raleigh meeting being dispensed with, the roll was called and business began with pep. Garland Daniel, president of the Central Carolina Fair, Greensboro, and secretary of the North Carolina Association of Fairs, was on his feet immediately. Somebody had taken Greensboro's dates and it was apparently left out of the circuit. It seemed that Mr. Daniel's understanding was that no dates were to be set, except those decided upon by a committee appointed by the president at the regular annual meeting. Excuses offered did not seem to relieve Greensboro's predicament in any way.

Mr. Arrasmith, the circuit secretary, in a few words told about the organization on Feb. (Continued on page 128)

COLORED BELT TO HAVE MAMMOTH MOVIE HOUSE

Chicago, Jan. 21.—The colored belt on the South Side is to have one of the city's largest movie theaters. The site is at 3305-24 South State street. The ground runs 266 feet east to South Dearborn. George Paul and Samuel Stone, who operate the State Theater, a small movie at Thirty-fifth and State, will be leading factors in the new enterprise. A forty-foot lobby will run seventy feet back from State to the auditorium. The State street front will be improved with stores and offices. It is planned to be a one-floor house with 2,500 seats. A stage forty feet deep is planned for the new building. The total cost is estimated at \$750,000. No name for the theater has been selected. Work will begin in the spring.

NELLIE CHANDLER BACK WITH ANOTHER LADY BAND

Boston, Jan. 19.—After being out of the game for several years because of illness Nellie Chandler, one of the first and foremost leaders of ladies' orchestras in this country, is back with a new aggregation of eight talented, peppy and pretty girl musicians. They will be known as Nellie Chandler and Her Happy Harmony Maids, and are to begin their activities by playing concerts, Sunday vaudeville engagements and as a special attraction in New England dance halls. The bookings are being arranged by E. M. Jacobs.

GALLAGHER AND SHEAN TO HAVE OWN SHOW

New York, Jan. 21.—Ed Gallagher and Al Shean, who were forced to retire from "Ziegfeld's Follies" by a court order which does not permit of their appearance under any management other than Shubert, have decided to take a prolonged vacation until September 1, when their contract with that firm will have expired. At a conference arranged last week by William Klein, the Shuberts' attorney, the actors refused to sign a new contract covering a period of five years at a sliding scale starting at \$2,000 a week. Gallagher and Shean have since been offered financial backing for a production of their own and will commence operations some time in September.

Actors, artistes, etc., will find an article on page 55 of this issue, giving instructions in regard to the Federal income tax.

15,000 AT BOSTON STAGE HANDS' BALL

Grand March, Following Entertainment Program, Participated in by Many Stage Stars

Boston, Jan. 15.—The fourth annual ball of the Theatrical Stage Employees last night was the greatest affair of its kind held here. Every hall in the big Mechanics Building was thrown open to accommodate the crowd, which numbered nearly 15,000. Band concerts, a midway with a one-ring circus, dancing and an hour of high-class vaudeville provided entertainment for the early part of the evening. After eleven o'clock players from local theaters began to arrive, and by midnight everything was in readiness for the grand march. Otis Skinner and Nancy Wilford led the long list of stars, including Richard Carle, Irene Dreyer, Jean Tennyson, "Bozo" Snyder, Billy B. Van, Daphne Pollard, Adelyn Bushnell, Walter Gilbert, Frank Craven, Helen Spring, Anthony Gordon, Beatrice Tracy, Dorothy Fletcher, Ann MacDonald, Bernard Nedell, Alice Moffat, Buster West, Alice Owens, Dan Healy, Thomas Howard, Richard Gallagher, Marguerite Farrell, John Barker, Frederick Graham, Benjamin Johnson, Louise Swanson, John Barry, Louis Barry, Walter Richardson, May Ediss, E. E. Olive, Harry Hoekstein, Julia Nathanson, Annie Lubie, Al Pearce, Viva Birket, Ann Milburn, Busby Berkeley and others. Then followed dancing around the fountain of perfume until 2 a.m.

Every part of the building was beautifully decorated and lighted, and the entire event was run off with smoothness and order. Around the balcony wall there were attractive signs bearing the names of stage stars who led the grand march in former years, and almost every theater was represented with a box. The souvenir program contained a hundred pages and was well represented with theaters, attractions and individual players.

Chief credit for the success is due Fred J. Dempsey, chairman of the general committee; R. H. Russell, chairman of music program; Walter Nason, chairman of general program; John J. Feeney, reception chairman; Edward E. Chapman, decorations; George Williams, talent; William S. Morrill, technical director; Joseph Di Pesa, publicity; Al Herendeen and Bill Landrigan, box-office; Charles Van, printing and advertising, and Lee Sibilo, electrical effects.

V. A. F. WARNS MANAGERS

London, Jan. 20 (Special Cable to The Billboard).—The Variety Artists' Federation has advertised in the professional press warning all touring managers of the danger of concluding any agreement with any trade union or organization wherein engagement of performers is conditional upon their being members of a specific organization, irrespective of the fact of those performers holding a V. A. F. card of membership, and that in such case the executive committee of the V. A. F. will protect its members' interest to the limit. There is no need to disguise matters. This is the Variety Artists' Federation's protest against Lugg's action in fixing agreements wherein the V. A. F. card is not recognized.

MOSCOVITCH SUES PUBLISHER

London, Jan. 19 (Special Cable to The Billboard).—Maurice Moscovitch, celebrated Jewish actor, was plaintiff in an action in Chancery Court yesterday for an injunction against Cecil Palmer, publisher of the book entitled "Letters of an Unsuccessful Actor", restraining its circulation. The action alleges libel, it being charged that Moscovitch is alleged to be a German named Rosen. It is stated that he is a naturalized American of Russian extraction. The case was adjourned.

COCHRAN TO EXPLOIT "VIOLETS OF DESTINY"

London, Jan. 19 (Special Cable to The Billboard).—Charles B. Cochran sailed on the Aquitania January 16. He will exploit Ramon Mello's "Violets of Destiny" and, it is stated, will receive an extra \$20,000 for his personal services. He also will see "Lullaby" and arrange a date for the English production of "Rain" and "The Fool".

"GIANNI SICCHI"

London, Jan. 19 (Special Cable to The Billboard).—"Gianni Sicchi", conducted by Percy Pitt, the first English production of Puccini's opera by the British National Opera Company, was well received January 16. Herbert Langley was admirable in the title part.

THE NEW PLAYS ON BROADWAY

HENRY MILLER'S THEATER, NEW YORK
Beginning Wednesday Evening, January 16, 1924

GRACE GEORGE

—and— LAURA HOPE CREWS

—in— "FANSHASTICS"

A Comedy by Laurence Eyre
THE CHARACTERS

(In the order in which they first appear)

- Jimmily Eddie Quinn
- Patsy William Quinn
- Phelim Hennessy Tom Maguire
- Sister Mercedes Avis Hughes
- Brigid Shanahan Mary Ellis
- Mother Agnes Judith Vossell
- Miss Mortimer Ann Winston
- Cathy Donovan Mignon O'Doherty

THE PLAY

- Denbelgh Bertha Ballenger
- Dirk DeRhonde William Hanley
- Anne DeRhonde Grace George
- Lambert DeRhonde Berton Churchill
- Annie O'Tandy Laura Hope Crews
- Seumas O'Tandy Arthur Sinclair
- Andy Gorman Arthur Cole
- Ophelia O'Tandy Mary Ellis
- Paperhanger George Wilson
- Pomeroy Lewis A. Sealy
- Major Fowler John Milner
- Widow Gorman Mignon O'Doherty
- A Small Gorman William Quinn
- Angelo Herbert Farjeon
- Hudson Bess Judith Vossell

Synopsis of Scenes

THE PROLOG

St. Ann's Orphanage, in Ireland, 1830

ACT I

Scene 1—A Room in the DeRhonde Mansion, Fifth Avenue, near Washington Square, New York. Morning, 1873.

Scene 2—A Room in the O'Tandy Dwelling, Upper Fifth Avenue. The same morning.

Scene 3—Major Fowler's Law Offices. Noon. The same day.

ACT II

Outside the O'Tandy Dwelling, Fifth Avenue and 60th Street. Late afternoon of the same day.

ACT III

Scene 1—Third Floor of the Olympic Hall, No. 232 Avenue A. Shortly afterwards.

Scene 2—Outside Bellevue Hospital. Late the next day.

I suppose there will be a certain amount of wondering what Laurence Eyre means by the title of his play, "Fanshastics". The curious ones will have to obtain their information from another than myself. For the life of me I could not tell you precisely what the word stands for. It is injected into the play often enough, but each time it seems to have a different meaning. The word itself is an Irish mispronunciation of "fantastic", and is apparently used to mean a sense of humor, tho it may mean husbands. You see in what a muddle I am. So much for the title.

As to the play, to me it is a shiboleth example of the playwright saying: "Get thee behind me, Satan." Can you picture a dramatist fabricating a plot where twin baby girls in an orphan asylum are separated, each being taken by a different foster mother, the real mother hanging half a broken shilling on each one's neck, and then never making their identity known to each other when they meet as mature women? The broken shilling comes to light again, the women take to each other instantly, each has the same way of looking at life, and they never discover that they are sisters. Such a proceeding is unheard of. Mr. Eyre is breaking the union rules.

The twins are played by Grace George and Laura Hope Crews. Miss George is the wife of a New York aristocrat; Miss Crews the ditty of a shanty Irishman. The families of both, already at loggerheads over the title to some land, become violent toward each other when the son of one becomes engaged to the daughter of the other. Then a bit of melodrama is dragged in with the advent of an East Side gang, which captures several members of the families. That portion of the play is not worthy of much consideration. What is valid, what is entertaining, is in the scenes between the two twins. They are made most enjoyable by the skill expended on them by the Misses George and Crews. Both are expert players and the charm they instill into their scenes makes them thoroughly delightful.

The outstanding performance among the men is given by Arthur Sinclair, who impersonates the shanty dweller. Here is a splendid bit of

characterization, vital and truthful, vigorous and sincere. Berton Churchill is excellent as the high-born New Yorker. Mary Ellis is charming as one-half of the loving pair, and William Hanley, the other half, was quite all right. John Milner handled a thinkless role with rare skill, and the balance of the cast, consisting of Eddie Quinn, William Quinn, Tom Maguire, Avis Hughes, Judith Vossell, Ann Winston, Mignon O'Doherty, Bertha Ballenger, Arthur Cole, George Wilson, Lewis A. Sealy and Herbert Farjeon, were all that they should be. The flavor of the New York of the '70s has been sought in this play and attained. This will doubtless have its appeal to the sentimentalist, but the play as a whole is one of those good-bad productions which alternately entertain and bore. The comedy scenes are by far the best, the melodrama being mostly wearisome. To my way of thinking, "Fanshastics" is not calculated to interest the play-going public as a whole.

A fair comedy, well acted.
GORDON WHYTE.

MORE NEW PLAY REVIEWS ON PAGE 36

GREEN ROOM CLUB

Formally Opens New Club House

New York, Jan. 21.—The Green Room Club formally opened its new club house at 19 W. Forty-eighth Street last night with a beef-steak dinner and speechmaking.

Prompter Hal Crane was in the chair and welcomed members and guests to the club. Guests of honor were Mortimer L. Schiff and Congressman Sol Bloom, both of whom spoke. John C. Peabody acted as toastmaster and S. Jay Kaufman was master of ceremonies. Speeches were delivered by Morris Gest, Herbert Corbell and George Pauncefort. After the dinner guests were entertained informally by many prominent artists.

NEW CONTRACT FOR JOLSON

New York, Jan. 20.—Al Jolson has framed a new contract with the Shuberts in which he agrees to remain with the management for a period not extending over three years. Under the new terms he will receive a salary of \$5,000 a week and no less than 50 per cent of the profits of his shows, which means that Jolson will double the amount contained in his present contract. He now receives \$2,500 a week and twenty-five per cent of the profits. During a recent engagement in Detroit the star attracted \$43,000 for one week, which netted him a personal return of \$7,525.

MISS YOUNG IN HURLBUT PLAY

New York, Jan. 20.—Clara Kimball Young, who has not been seen on the speaking stage for a decade of years, will be presented in William Hurlbut's drama, "Trimmed in Scarlet", this season, under the management of Joseph E. Shea. Miss Young will be supported by William Leonard, Horace Pollock, Jack Rosalie, Joseph Allenton, Franklin Davis, Catherine Stewart, Eleanor Hutchinson, Fannie Bagg and Alice Hanlon. Lawrence Marsden has been engaged to direct the rehearsals.

VERNON KELSO HAS ACCIDENT

New York, Jan. 19.—Vernon Kelso, appearing with Jane Cowl in "Antony and Cleopatra", suffered an accident Thursday in which he broke his arm. Frank Reicher, general director for Selwyns, who staged the production, played the part at the Majestic Theater in Brooklyn and will remain in the cast until Kelso's condition improves.

PRESENT "STEPMOTHER"

London, Jan. 19 (Special Cable to The Billboard).—The Playactors presented "The Stepmother", by Glynis Sowerby, last Sunday. It is a well acted but incredibly melodramatic story. Campbell Gullan and Jean Cadell did their best with the author's material. Grizelda Hervey was excellent.

OSCAR JURNEY ILL

New York, Jan. 21.—Oscar C. Jurney, former president of Luna Park and builder of Benedicuous Park, Atlantic City, was removed from a hotel here yesterday to Harbor Hospital, Bensonhurst, Brooklyn, suffering from a physical and nervous breakdown. Reports today indicate that he is resting nicely.

DICKENS' GRANDCHILDREN IN PLAY

London, Jan. 19 (Special Cable to The Billboard).—Mrs. H. C. Dickens' fairy play, "Rainbowland", was produced at the Court Theater January 15, to aid the Infant Charities. Nine of Charles Dickens' great-grandchildren were in the cast.

FIVE MUSICIANS ARE FINED \$250 APIECE

Members of Caruso Theater Orchestra Refuse To Obey Union's Edict

New York, Jan. 19.—The five musicians who two weeks ago refused to quit their jobs in the orchestra of the Caruso Theater on the Bowery as a result of the controversy between the management of the theater and the Associated Musicians of Greater New York, Local 802, A. F. of L., over the employment of non-union stagehands, have been fined \$250 each by the trial board of their local, it was learned today.

The five musicians were summoned for trial last Tuesday and after the charges were read to them they were asked whether they would obey the union's edict. Each one in turn refused and the fines were imposed accordingly. The musicians have three weeks in which to pay their fines or deposit the fines and appeal their cases to the executive board.

The musicians' defiance of their organization has its origin in the discovery three weeks ago that the Caruso Theater, under lease by the Jewish Theater Company, playing Yiddish and English vaudeville and moving pictures, had a non-union back-stage crew.

According to Charles Canavan, chairman of the governing board of the Associated Musicians of Greater New York, Nathan Gordon, attorney and a member of the greater operating company, assured him that the matter would be speedily adjusted, asking a week's grace for the task.

At the expiration of this period, said Canavan, the union was astonished to find itself defendant in a suit brought by Gordon in the Supreme Court in which the Jewish Theater Company asked that the union be restrained from interfering with the playhouse's musicians and \$25,000 damages if the men are taken out of his house.

The application for a temporary injunction was argued before Supreme Court Justice Burr, who dismissed the case.

Canavan, in discussing the situation today, pointed out that in the contract drawn up between Gordon and the union it had been clearly stipulated that in the event the theater violated any of the rules or regulations of the union the contract became automatically void.

The situation at present is in a state of impasse, with the owners of the theater refusing to discharge the non-union stagehands for sentimental reasons. Gordon declares that he has done everything within his power to persuade the owners of the property to let the stagehands, who have been with the theater for years, out, and he is determined to keep the musicians, contracted to May 1, on the job at all costs. The musicians' union has adopted an attitude of watchful waiting.

THEATRICAL ASS'NS OF LONDON, ENG., FEDERATE

London, Jan. 19 (Special Cable to The Billboard).—The Actors' Association, Musicians' Union, and the National Association of Theatrical Employees have now completely federated under the title of Entertainment Federal Council, with Alfred Lugg as chairman, Mr. Roberts vice-chairman and Joe Williams secretary, but the Variety Artists' Federation will have none of it.

STRAND, TROY, BURNED

Troy, N. Y., Jan. 21.—The Strand picture theater here was gutted by fire Sunday morning. The loss is estimated at \$5,000.

COMMUNICATIONS STATE PROMOTERS "VAMOOSÉD"

New York, Jan. 21.—Letters and telegrams are reaching the local office of The Billboard alleging that Tom Terrill and R. E. McLeond, promoters of a trades exposition and indoor circus at the Armory, Troy, N. Y., decamped with receipts, all the performers "holding the sack". Terrill allegedly left early in the morning of that date, McLeond at night after notifying performers to call at the office after the performance for settlement.

Salary said to be due was \$2,575 and bond \$200, based on unpaid local accounts. Lieut. Dwyer, representing the local militia auspices, denies responsibility and has placed the situation in the hands of a detective agency.

The acts at the circus were The Silverlakes, Buck Baker, Joe Short, Charles Siegrist Troupe, The Carlises, Patrick and Patrick, Long and Anderson, The Rotnivas and All Ben Hassa Trompe.

Charles Siegrist will continue the show this week with a ten-cent gate. Many acts are remaining to assist on the bill.

Terrill called a member of The Billboard staff on the telephone Saturday, presumably from this city, and stated that Col. Ransome Gillette had guaranteed him \$3,200, each member to be assessed \$10 from Government check to cover the expense, but at the "eleventh hour" found he had no authority to do so. Terrill informed The Billboard man that he was leaving for Palm Beach, Fla.

EDWARD F. ALBEE TESTIFIES IN HART'S \$5,250,000 SUIT

New York, Jan. 21.—Edward Farmer Albee appeared as star witness of the day before Judge Augustus N. Hand in the trial of the \$5,250,000 action brought by Max Hart against the Keith-Orpheum interests. Without a second's hesitation or parry Mr. Albee admitted that he had signed his name to a statement, issued in February, 1907, following a consolidation of Keith, Western Vaudeville Managers' Association and Percy G. Williams interests, to the effect that there shall be no blacklist and that all scores shall be wiped out. Much to the evident chagrin of the defense counsel, Albee countered the information that any article that ever appeared in The Vaudeville News under or over his name had been written by him and him only. Hart's counsel is expected to make much capital of this admission as the trial proceeds.

Albee, under cross-examination by Martin W. Littleton, Hart's chief counsel, appeared to be stumped when it came to answering questions concerning his official connections with the various Keith organizations. When shouldered into a corner by the importunate Mr. Littleton Albee would assure his inquisitor that if he could remember the information sought of him he (Albee) would "be very glad to tell." The first series of Littleton's questions met with the refrain, "I don't remember," but as the plaintiff's counsel became more persistent in his demands, the witness gradually thawed and before long he was volunteering information that his attorneys had previously tried hard from getting into the record.

When Albee took the stand the large courtroom was jammed and the mogul of vaudeville was scheduled to play to "standing room only."

Asked to state his position in the H. F. Keith Vaudeville Exchange, the witness said he "understood" he was president of that organization, that is, he understood he became the president after the death of B. F. Keith.

"Oh, interested Littleton, 'you mean you got a rumor that you were.'"

Albee then advised he was president of that organization.

As for the B. F. Keith New York Theaters Company Albee said he held "some position" in that company, but didn't know just what it was. Next, he was president of the B. F. Keith Company of Connecticut, he admitted after slight hesitation.

Littleton wanted to know what official position he held in the Vaudeville Collection Agency.

"I don't know just what position I hold," Albee replied. "I could tell letter if I looked at the others' list. However, I know I hold some position in that agency."

Littleton then covered him the letter sent out following the consolidation of Keith's, W. V. M., and Percy G. Williams' interests and asked him whether he signed it. Albee read the letter over and then, pressed for an answer, declared that "those were my sentiments, if I didn't sign the letter."

The letter addressed to the "White Rats of America" reads, in part, as follows: "After a conference with your president (H. F. Mudge), with the representatives of the United H. King Officers of America, B. F. Keith as president, Edward F. Albee as general manager and the Western Managers' Association represented by John J. Murdock, confirmed by C. B. Kohl, we wish to make this brief statement:

"In forming a consolidation of our interests the distinct understanding between the parties concerned in the same was as follows:

"First—That an equitable contract shall be agreed upon by the artists and the manager.

"Second—That there shall be no cutting of salaries.

"Third—That there shall be no blacklist and that all old scores shall be wiped out."

The letter, dated February 28, 1907, is signed by H. F. Keith, E. F. Albee, Percy G. Williams and J. J. Murdock.

Shown a copy of the roster of the Vaudeville Managers' Protective Association in the first year of its organization, 1912, Albee was asked whether, as printed, he was president of that body at that time. He answered that he could not recall holding such a position. In an effort to refresh the witness' memory Littleton asked him whether he recalled Marcus Lowy was vice-president at the time and Maurice Goodman secretary. He got a negative answer. "Then you were never president?"

"I can't remember," Albee avowed. "It is hard to tell if I could remember. The whole thing is confusing. There are names in there (indicating the roster) I can't connect with the organization." This line of questioning was dropped following an objection by Goodman, chief counsel for the defense.

Albee was then asked to identify certain correspondents that had passed between himself and Jennie Jacobs, who also has an anti-trust action pending against the present defendants. Albee admitted dictating and sending these letters. Several articles that had appeared in The Vaudeville News, official organ of the N. V. A., were also identified as having been written by him.

Returning to the letter addressed to the White Rats Goodman asked his client to explain the meaning and terms of his signed statement. Albee said that Mudge had come to him and Williams and suggested that he issue a statement to mollify the actors who still harbored fear of the blacklist and by Keith's agents those who worked in Williams' theaters. Such a statement would also tend to dispel any rumors among the actors, incurred by the blacklist. Albee quoted Mudge as telling him:

"We then signed it as ahead and draw it up, and we signed it as Albee concluded."

John Polack, manager of the Photographic Press Bureau, Inc., located in the Palace Building, New York, and a Keith subsidiary, was called to the stand at the opening of the afternoon session to explain the operations of his

bureau. His testimony was sought by the plaintiff in an effort to strengthen the theory that vaudeville comes within the purview of interstate commerce.

Polack testified that his office provides theaters of the Keith Circuit with press matter, photographs, billings, scene plots or any other stuff that would assist in exhibiting some particular act. Most of this matter, he said, is returned to him by theaters and is then forwarded to the acts in plain packages of appearance. The theater in the circuit, he said, paid a nominal sum of \$7.50 or \$5 for this service.

Dudley C. Fields, co-starring in "Lobby" as comic juggler, was also called to testify on this subject. He told of the paraphernalia or props he had to carry to perform his act satisfactorily and how his work was of a much higher quality when he gave two performances a day, instead of three. The only time he recalled playing three-a-day was when he played on the West Coast on Orpheum Time some years ago. Under questioning he told of his rise on the Keith Circuit from \$125 a week to \$150 a week, which he received last summer, altho there were three others in the act.

Goodman, trying to bring out his theory that an act's essential ingredient is its talent and not its scenery or property, had a hard time getting the modest Mr. Fields to admit that he "was pretty good," and that "truthfully" he didn't think another juggler could give as brilliant a performance as he.

Littleton went the greater part of the afternoon session reading into the record the cross-examination of Martin Beck's deposition, taken several weeks ago before he sailed for Europe.

Beck, according to the deposition, attributed his failure to put thru the purchase of the Percy Williams theaters to the outmaneuvering of H. F. Keith. Just as the negotiations were coming to a head, said the former Orpheum Circuit head, Keith and his lawyers spirited Williams and his lawyer off to Florida and there closed the deal.

Queried about the negotiations to take over the William Morris circuit of theaters, Beck, in the deposition, denied that he had told Morris he would have to drop the deal as Albee had threatened to go into Orpheum's Western territory and contract a string of theaters in opposition to him. Beck took over William Morris, Inc., but he did admit that there was a rumor to this effect about and he was not going to take any chances, so he dropped the negotiations.

It was brought out, in quizzing him on the purchase of the Palace Theater Building New York by Keith's, that Hammerstein, one of the original owners, had made an agreement to pay the U. B. O. \$25,000 for the Palace's booking privileges. The only reason, he said, he sold the Palace Theater to Keith's was because one of his business associates had asked him to do so. Queried on the Orpheum's relations with Keith's in the matter of collective advertising, Beck declared that the only reason the two circuits advertise together is because he thought it "impressed the actor and showed good showmanship."

Beck, according to the deposition, denied sending a letter to W. H. Donaldson, publisher of The Billboard, denying a story to the effect that he was about to break away from Keith's and throw his lot with the Shuberts.

The outstanding features of the morning session were these:

1.—James William FitzPatrick, as an expert, testified that between sixty-five and seventy-five per cent of vaudeville artists employed in the United States are dependent in one way or another upon costumes, scenery or property of some sort in presenting their acts in accordance with their contracts.

2.—Sol Brill, theater owner and at one time associated with B. S. Moss, testified that J. J. Murdock, thru Pat Casey, sought to blackmail him out of a fifty per cent interest in his Far Rockaway house when he applied to them for vaudeville bookings, and the Keith interests, falling this, took over and operated another theater in that city.

3.—Henry Marcus, who edits the Magic department of The Billboard under the pseudonym of Mark Henry, as an expert, testified that of three hundred or more magic acts operating in the United States but very few could give an exhibition without paraphernalia of some sort. Marcus also substantiated FitzPatrick's figures in part regarding other classes of acts dependent upon properties.

4.—Documentary evidence was entered over the objection of defense showing that the Ex-celsior Collecting Agency operated as part of the Orpheum circuit, collected commissions for Max Hart amounting to \$18,000, of which it kept half.

James William FitzPatrick, former Big Chief of the White Rats and for many years connected with the theater, both as actor and author, opened the show. FitzPatrick's testimony was concerned chiefly in defining various classes of acts and showing where properties or paraphernalia was in most cases an integral part of an act in carrying out the strict performance of its contract.

Counsel for the defense in a grueling cross-examination were unable to shake Mr. FitzPatrick's testimony and if anything made it only the stronger. Before he was excused Attorney Studin sought to bring out the fact that FitzPatrick was prejudiced against the defendants, and that he never missed an opportunity of testifying against them. To the Fitz replied "I am not prejudiced, but I have and will continue to testify against these defendants every time they are brought to justice." With this the defense dropped him as if he were a hot coal.

In his definition of big-time vaudeville FitzPatrick declared that no matter what caliber of entertainment was offered houses playing two shows daily it was big-time vaudeville. He declared that in his long experience as an actor he had played with every type of act and proceeded to show the court that he was thoroughly familiar with each by describing in detail just how these acts were performed and just what was necessary to their performance.

A strong point in the plaintiff's favor was brought out by FitzPatrick in connection with

orchestrations used by acts dependent upon music, this category embracing a large percentage of the turns employed in vaudeville. Orchestration, he declared, were absolutely indispensable to acts of this order and for this reason acts carried them around with them and carefully guarded them.

Since leaving the stage as an actor, FitzPatrick declared that he had devoted much time to the writing of vaudeville sketches, many of which were playing today.

Asked by Mr. Goodman under what name these sketches were written, he did not answer, whereupon the Orpheum attorney arose and said: "I object to that question."

Mr. Littleton shot manfully: "And so do I." This brought a laugh from the judge and the court room, and Studin sat down with a sheepish look on his face.

Sol Brill, the next witness called, told of a verbal agreement he had with the Keith Booking Exchange to furnish acts for the Strand Theater in Far Rockaway. After three weeks of playing these acts the agreement was canceled by the booking office, he declared, whereupon he called upon J. J. Murdock to ascertain why. He said that Murdock told him that the \$25 booking fee he was paying for this privilege was not enough. Brill said he told Murdock he was willing to pay a fee as high as \$50, whereupon Murdock said he would think it over. During the next three months Brill said he called upon Murdock at least a dozen times, but was never able to get him down to anything definite.

Finally, growing tired of being stalled, he called upon Murdock for a showdown. Pat Casey, he declared, was present at the interview. Murdock told him, Brill said, that he had decided he would not sign a booking agreement. That ended the interview, but Casey followed him out into the hall, Brill swore, and there told him to go back and offer Murdock a fifty per cent interest in the house and everything would be all right. Brill refused to do this and shortly after a movie house near his Strand Theater in Far Rockaway was taken over by the Keith interests and put into shape to play vaudeville.

This has been done, operated by the Keith interests, Brill declared, and he has been unable to meet competition with vaudeville bills booked thru independent sources.

The last witness to be called during the morning session was Henry Marcus, whose testimony aided in no small measure the theory of acts in interstate commerce advanced by the plaintiff counsel in cross-examination. Counsel for the defense stepped on a rusty nail when he asked Marcus why it was he had always changed his name when seeking employment upon circuits controlled by the defendants after playing opposition time. Marcus declared that such changes were necessary because he had been refused work under the name used by the act while playing opposition houses.

Documentary evidence was entered at the start of the session by plaintiff's counsel over the objection of the defendants' attorneys showing how much money was collected by the Keith Booking Agency and commissions for Max Hart from 1914 until 1921. This amounted to approximately \$78,000 of which Hart received half and the collection agency the other half.

FRIDAY

Klein Foretold Shubert Flop

That the failure of the Shubert vaudeville enterprise of last year was not due to the opposition tactics used by the Keith-Orpheum combine but to the economic conditions prevailing at the time, and, to an equal degree, to the type of theatrical director employed to put out the Shubert unit shows, was the surprising statement made by Arthur Klein on the stand. Klein is at present employed by the Shuberts as manager of the new Imperial Theater and as nominal managing director of Shubert Advanced Vaudeville, Inc., thru which corporation the Shuberts are suing the Keith-Orpheum interests for \$10,050,000 damages.

Klein, on the stand under cross-examination, admitted that he had expected to see the Shubert vaudeville unit fail as he himself had advised Lee Shubert against undertaking the venture. To the amazement of the spectators in the court room the witness declared that he foresaw the Shuberts were bound for disaster when they placed the production of their unit shows in the hands of burlesque Jen, who had no vaudeville experience whatever.

At the time, Klein testified, he saw that the Shuberts were "not doing the right thing by taking on burlesque men, all of whom had been stamped with the name of burlesque, all of whom had been identified always with burlesque shows and could never get on what you would call a family show." He described the Shubert unit shows as girl shows with vaudeville used as the stuffings.

Klein during his cross-examination declared that another factor that entered into the inevitable flop of the vaudeville units was the fact that the Shubert show had to pay large salaries in competition with the Keith and Orpheum circuits. Again, he said, the theaters used for the presentation of the Shubert vaudeville shows were legitimate houses converted over night into vaudeville theaters and the public failed to patronize these houses since it had become accustomed to staid Keith vaudeville.

As the questioning of Klein by the defendant lawyers proceeded it seemed that the trial had developed into a hearing of the Shubert suit.

Examined by Littleton, Klein said he had been engaged in the business of theatrical manager for the past twenty years, starting fifteen years ago as booking manager of the Percy Williams theaters. He remained with Williams for five years, later became an independent vaudeville agent and in 1918 gained a franchise on the U. B. O. floor for which privilege he said he paid Albee a half of his commissions.

Some time later, Klein recounted, he had what he termed a misunderstanding with the booking office and he was ruled off by Murdock. He appealed his case to Albee, whom he quoted as replying that he (Albee) saw no reason why he should go outside his business with the booking office to make more money. "The complaint was," said Klein "that I produced a legitimate attraction and I went to the Shuberts for the booking of this show. No, Keith's didn't book legitimate attractions. I told Albee I had produced a play, that I

was always ambitious to produce plays and that I had a lot of money in this production. Albee said if I wanted to produce plays I could go ahead and do it, but I couldn't do both vaudeville booking and this; that I'd have to stay off the booking floor. Albee said he didn't see why, when I was making all the money I was on the booking floor, I should want to take up the production of legitimate shows."

Klein, in answer to a question to that effect, said that he never after that booked an act direct with the U. B. O.

Littleton then entered upon his quizzing of Klein on the existence of a blacklist in the booking office of Percy Williams after the latter had tied up with the United Booking Office. Klein said he did not recall seeing a blacklist in Percy Williams' office, at least nothing by that name.

"Did you ever see any list containing the name of acts termed 'opposition'?"

"Yes," he replied.

"Where were they kept?" Littleton asked him.

"I can't say; I don't remember seeing it."

"Don't you know it was kept on a table in the office, a new one being issued over so often as a mimeographed and placed on the table where you could see it?"

Klein after some hesitancy finally admitted seeing one of these lists and that it was the practice in Williams' office to have the opposition lists on the table, new names being added or taken off from time to time.

Littleton then proceeded to the Shubert vaudeville period. Klein said he was general manager of the Shubert vaudeville circuit at its inception in 1921, with about fifteen or sixteen houses giving two-a-day shows.

Queried on the acts contracted for by the Shubert outfit that failed to appear at the designated houses, Klein told of the team of Gallagher and Shean and the Avon Comedy Four breaking their contracts with Shubert and appearing at Keith theaters. Before turning the witness over to the defense counsel for cross-examination Littleton asked him what he was doing at present. Klein replied that he was still with Shubert Advanced Vaudeville, Inc., but that that agency was being used only to book Sunday night vaudeville shows.

Littleton launched into a sarcastic attack upon the methods employed by defense counsel in questioning the character of the witnesses and the plaintiff when Goodman inquired of Klein the "damnable, conduct and manner of Max Hart" while doing business with the witness.

"I never heard of such a thing," exclaimed Littleton to the court; such questions are only heard coming from the mouth of such a smug, self-satisfied concern like this (the defendants). The next thing the defendants' counsel will be asking whether the witness found fault with the clothes the plaintiff was wearing."

Frequent wrangles between counsel marked the cross-examination of Klein. Littleton at one time objecting to the introduction of lists of acts that Hart is alleged to have played with the Shuberts, and which Goodman declared had played other circuits many a small time. At other times Hart's trial counsel objected to questions put to the witness because he himself had not asked these questions himself on direct examination.

Again exclaimed on the causes for the failure of the Shubert vaudeville interests by Studin, Klein said that the season of 1920-21 was very bad for the theater business, that being one of the worst seasons in the history of the business to his knowledge. In advising Lee Shubert against going into that end of the theatrical game, Klein said, he had figured that there was no room for two big-time vaudeville theaters in the towns the Keith-Orpheum combine already had theirs.

A clash between counsel incurred by this answer brought the comment from Judge Hand that it was time Studin "stop this unnecessary cross-examination."

Acts in Interstate Commerce

The important part that properties and other paraphernalia play in the relation to the successful production of big-time acts was brought out in the testimony of C. B. Maddock, for eighteen years a producer of vaudeville turns of two-a-day caliber.

Under the skillful questioning of Mr. Littleton, Maddock traced the various preparatory

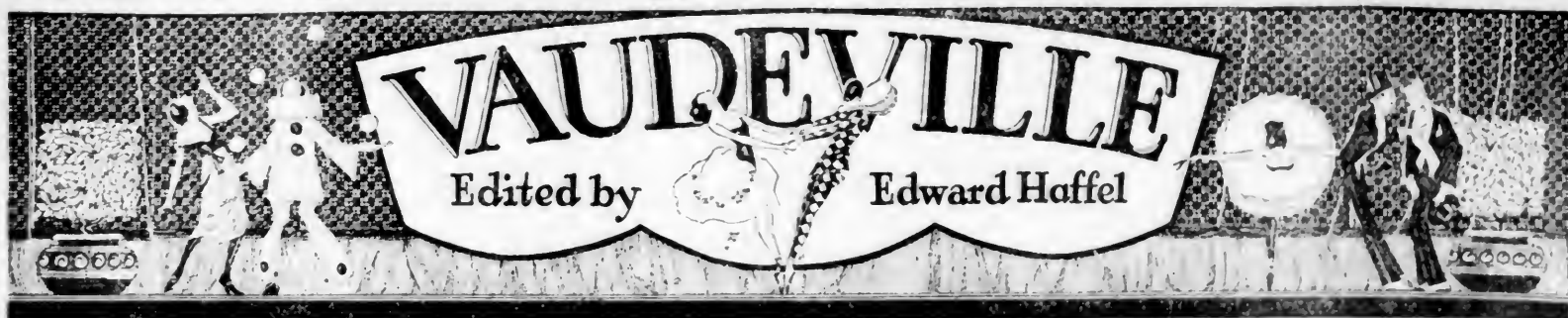
"ATTRACTION" MEETING

Of International Association of Fairs and Expositions Called by Don V. Moore

The International Motor Contest meets in Chicago February 18, the American Trotting Association there February 19, and the board of directors of the International Association of Fairs and Expositions at the same place February 18, 19 and 20. As all of the membership of the I. A. F. E. are vitally interested in the doings of both the motor and trotting associations, an "attraction" meeting will be held at the Auditorium Hotel February 19, as both of the other meetings will be held at the same hotel. There will be no regular business session of the I. A. F. E., as there was no unfinished business left over from the December meeting. But there has been quite a general request for the "attraction" meeting. Don V. Moore, secretary of the I. A. F. E., wired The Billboard late Monday afternoon, and President Canfield has authorized him to call such a meeting.

SHOE FIRM TO ERECT MODERN FACTORY

New York, Jan. 19.—Miller & Sons, Inc., shoe manufacturers and retailers, who have made a specialty of catering to the theatrical trade, have issued \$700,000 in first mortgage and leasehold 7 per cent ten-year sinking fund gold bonds. The bonds are in denominations of \$500 and \$1,000, and are being sold thru two downtown brokers. The purpose of the issue to finance the building of a modern fire-proof factory in Long Island City and for additional working capital. The organization now owns a half interest in a Massachusetts shoe factory. It was established in 1895, since increasing steadily its number of stores selling ladies' footwear exclusively.



NO ROOM FOR U. S. ACTS ON KEITH WITH 300 FOREIGNERS COMING

That Is What Officials Told Annie Abbott, in Search of Work

SHE INTERVIEWS LAUDER, WEGEFARTH AND OTHERS

NEW YORK, Jan. 19.—Because the Keith Circuit has three hundred foreign acts coming over to this country, it will not be able to give booking to standard American acts until these European importations have been taken care of. This was the answer received this week from Keith officials by a well-known standard act seeking employment thru the Keith Booking Exchange. It was also pointed out to the applicant that foreign acts could be had in many cases for just half the price asked by American artists.

Annie Abbott, who has toured almost every country of the world with her resistance act and has played all the large circuits of America, made this revelation to a Billboard reporter today. She said this was the reason advanced by Dayton W. Wegefarth, general booking manager, for his inability to book her act. Ted Lauder, Albee's son-in-law, and others whom she interviewed in the hope of securing bookings told her the same thing, she declared.

This is not the first time, however, that Miss Abbott has endeavored to get work from the Keith Circuit, she explained, stating that ever since the beginning of the season she has gone to not only Keith heads but to almost every booking agent with a franchise on the Keith floor, only to be refused in each instance. These agents, among whom were Harry Weber, Frank Evans, Joseph Plunkett and Alf T. Wilton, all refused to handle the act with the exception of Weber, who kept her on his books for six months, she said.

According to Miss Abbott, Weber finally told her he was unable to secure booking for her and that she had better try to get work elsewhere on some other circuit or in some other line of business, but to see Wilton first, as he might be able to do something she had handled her two years previous.

Miss Abbott stated she did not want to do business with Wilton because he had attempted to do her out of money while she was under his management. She said Wilton had bought a cyclorama for her for which she was to reimburse him in installments each week, and told her the cost him \$1,000, the upon investigation she found it only cost \$100. She also said that Wilton refused to deliver the cyclorama to her upon the completion of the tour, even tho it had been entirely paid for, claiming ownership to it by a clause which he had inserted in the contract making it his property. Henry Chesterfield, of the N. Y. A., and Johnny Collins, the latter interested with Wilton in the act, were instrumental in recovering the cyclorama, Miss Abbott stated.

"I went to Frank Evans, Keith agent, to ask him to handle my act," Miss Abbott declared, "and he told me the same thing—to go see Wilton, as he had originally handled it. I went to many others, including Joseph Plunkett, and they all told me they could not place the act on their books, telling me to see Wilton."

Appealed to Albee

"Finally in distress because I was unable to find any one who would book the act on the Keith Circuit, I went to see Wilton, but he pointblankly refused, as the others did. I then appealed to Albee, telling him that I could not find anyone to book me and asking

DARLINGS DANCED WAY THRU EUROPE



The Darling Twins, who returned to this country last week after dancing their way thru Europe. They appeared in many of the most prominent halls in England and on the Continent.

that he intercede so that I could work and make a decent living. Albee replied in a letter, saying that he was unable to help me and that he had nothing to say regarding the booking of acts, that that was entirely up to the booking department of the Keith Circuit and that I would have to take it up thru that channel.

"I have made constant application at the Keith booking office in an effort to get an opening so that they could see my act, but I have been told they could not get it for me."

"When I went up to see Wegefarth on Thursday he told me straightforwardly that he could not give me booking and suggested that I get work on some other circuit, giving his reason for not being able to book me the large number of foreign acts booked for tours in this country."

"When I told him that the Keith Circuit was the only circuit on which I could work and the only circuit which would pay me sufficiently to present the act, he told me he couldn't help it, and when I asked him whether there was any objection to the act Wegefarth told me there wasn't. He admitted, however, that there wasn't a ghost of a chance and that I had better go to the other circuits."

"I interviewed Ted Lauder, thinking perhaps his influence might help me in getting a job, but he merely reiterated what Wegefarth had told me. I also saw May Woods and heard her have a conversation over the phone in which it was very plain to me that someone

was telling her to give me the same story if I came to see her.

"Albee's secretary, Billy Sullivan, whom I have known for a number of years, was the only person who admitted to me that it was strange I couldn't get work, considering the fact that my act always was headlined and always went big wherever it played. Sullivan secured some work for me, thru his generosity, on the outside at various benefits."

"I also tried to see Mark Luescher in the hope of being booked into the Hippodrome, but have been unable to find him in, tho I have gone any number of times to his office. Wegefarth had told me to see Luescher when I asked him if there were any chances to get in the Hippodrome."

Miss Abbott last worked on the Keith Tour in 1920 when she returned from Europe. Her tour at that time consisted of but three months. Since then the act has been unable to get back on the Keith Circuit, she says.

PAN. MANAGER HONORED

Salt Lake City, Jan. 19.—A distinct honor was recently paid E. S. Diamond, manager of the Pantages Theatre, here, who was made president of the Salt Lake Advertising Club. "Ed-die's" unique way of advertising had already won him fame with the ad men. A feature of the Ad Club is a cooperative course in advertising carried on by the University of Utah. Mr. Diamond is scheduled to speak before this school in the near future.

WHITE RATS ACTORS AGAIN GET ROUTES

Hart Case Comes as Boon to Many Who Have Not Worked Keith in Years

New York, Jan. 19.—The trial of the Max Hart suit against the Keith-Orpheum interests has come as a boon to many actors who have been out of work since the White Rats' strike of 1917. With the approach of the trial there was a flurry of interest in the welfare of unemployed actors swarming the Keith booking office and actors whose names are said to have appeared the official blacklist for years suddenly found themselves sought after and offered legitimate contracts.

As soon as the signing of contracts could be arranged the acts were lined up to the streets, perhaps to keep them out of reach of someone who Hart's attorney may have decided to pursue them. For obvious reasons the names of these acts need not be mentioned. It was, however, interesting to note the commission made by the Keith booking office to a (known) star in the matter of salary and the signing of his woman at the Home Theatre was made as part of a 50 week contract. The star, it is commonly known, would have an interesting claim to file if summoned to the witness chair.

As an illustration of the alleged far-reaching influence of the Keith organization, it was reported this week that the very day that Jimmy Collins took the stand to testify against his former employers his franchise with the Low booking office was revoked.

Should the court sustain Max Hart's contention that the Vaudeville Collection Agency and the Excelsior Collection Agency have been illegally maintained and allow him to recover all the money the agencies deducted from his commission, the Keith-Orpheum organization will be deluged by suits instituted on the same grounds by hundreds of agents. The aggregate sum involved in these possible suits will run into the millions.

Another interesting sidelight on the trial is the fact that the New York Telegraph has not carried a word on the court proceedings since the hearings started last Monday. It is known that the Telegraph is quite friendly to the Keith office.

WIVES OF McINTYRE AND HEATH BOTH TAKEN ILL ON TOUR

Minneapolis, Jan. 19.—McIntyre and Heath, playing here this week at the Hennepin-Orpheum, worked under a great strain because their wives were both seriously ill at the beginning of the week. Mrs. Heath was taken ill with pneumonia poisoning last week at Omaha and was forced to enter a hospital there. Mrs. McIntyre suffered a slight stroke, the nature of which is not divulged, and is at present in the care of a local physician. McIntyre and Heath play Winnipeg next week leaving their wives behind until recovered. Mrs. Heath in Omaha and Mrs. McIntyre in Minneapolis.

RUSSIAN DANCER FOR HIP.

New York, Jan. 21.—Alexandre Gavrilow, pupil of Nijinsky and solo dancer at the Russian Ballet, arrives here this week and will appear at Keith's Hippodrome early next month in a number of dance creations in which he is assisted by the Alvertina Basse Corps de Ballet. Gavrilow's repertoire consists of a number of new terpsichorean productions of historic undanced legends, poems and dance groups which he has been doing in Europe. He made a rather notable rise as the dancing sensation of the Ballet Russe a few years ago.

DAY-TO-DAY TESTIMONY IN HART-KEITH "TRUST" SUIT

NEW YORK, Jan. 19.—Highlights on the first week's progress of the trial of Max Hart's \$5,250,000 suit against the Keith-Orpheum combine were:

1. Johnny Collins testifies Keith Vaudeville Exchange maintained complete list of members of White Rats during strike, using spies to "spot" artists going in and out of West 46th street clubhouse.
2. Capt. Irving O'Hay declares Pat Casey told him he would never get work on Keith Circuit because of his White Rats affiliation.
3. Gradual elimination of all competition and development of vaudeville trust by defendants thru acquisition of one circuit after another brought out by introduction of series of contracts and agreements.
4. Fred Stone denies he was forced to leave country because of blacklist against him; startles spectators by swearing he never knew Harry Mountford.
5. Marc Klaw, in deposition read into record, avers Keith interests paid \$250,000 and assumed contract obligations for over \$1,500,000 in taking over Klaw-Erlanger Advanced Vaudeville Circuit, upon agreement that latter stay out of the vaudeville field.
6. E. F. Albee's threat to crush Orpheum Circuit by invading latter's Western territory was reason Martin Beck gave for dropping negotiations for purchase of William Morris, Inc., Jerome Wilzin, Morris' attorney, tells court.
7. Walter Martens, former employee in Keith Vaudeville Exchange, substantiates Collins' testimony on existence of blacklist in Keith offices.
8. Practice of issuing franchises to booking floor and maintenance of collection agencies used by defendants to dominate agents or artistes' representatives.
9. Adele Oswald tells how Orpheum Circuit blacklisted her because she played opposition circuit around Chicago in 1913.
10. George Rosener creates sensation by dramatic recital of how Keith and Orpheum circuits have used blacklist as "hellish propaganda" to strike fear into hearts of the actors.
11. Arthur Klein evokes much surprise and speculation with statement that Shubert vaudeville venture was doomed to failure from the very start.
12. Testimony of C. B. Maddock and George Choos bears out theory of plaintiff that the vaudeville business comes within the purview of interstate commerce.
13. Ownership and control of N. V. A. clubhouse by Keith organization shown, actors' association being used to force vaudeville profession to the will of the combine.

Collins, under the subsequent cross-examination, maintained his cool, reassuring demeanor, even at the close when the defense counsel resorted to casting reflections on his character. A move calculated, it was believed, to feaze Collins—to frighten, would be a happier phrase—was the sudden introduction of the Caul Sisters by the defense lawyers. Collins was asked whether he knew the Caul Sisters. Goodman turning toward the spectators called upon the Caul Sisters to rise. Two young women in the last row of spectators' seats got up. Collins said he couldn't see them. The girls were asked to step forward. After the witness had taken a squint at the pair they were asked to sit down. Recess was just then called. And that was the last seen of the girls and the last time their names were mentioned. Collins went on with his testimony.

Goodman thrust his cross-examination of Collins strove to show the court that there was no strict line of demarcation between big-time and small-time vaudeville, getting the witness at one time to admit that he (Collins) occasionally looked what other bookers thought small-time stuff on big-time programs. A real big-time act, Collins insisted, rarely ever goes into a small-time house, the exception being when it is desired to bolster business in a small-time house not doing well at a particular period. Collins, replying to a question posed by Goodman, told of receiving instructions to "go after" a Keith opposition house in Toledo by putting on the best bill obtainable.

The witness, under further quizzing, said that acts that played for Pantages could not play an Orpheum house in the same city until some time had elapsed, it being Goodman's intention to show that this system was merely indicative of a good business policy. Goodman went on to cite a list of alleged "blacklisted" acts that had played Shubert Time and asked whether Collins recalled these acts as being refused work on the Keith or Orpheum Circuit. As the Keith counsel went on citing acts Judge Hand broke in with the remark:

"With the Shuberts out of the field, where else were they to play? All competition ceased in this particular line of work; there was no place for them to go; then why argue this? You're merely bolstering your adversary's case."

Littleton tersely added: "There's an end to all punishment, you know."

While querying Collins on the list of opposition houses Goodman pulled out of his pocket a sheet of paper and, showing this to the witness, asked whether "this was the opposition list you used in booking theaters."

In a flash Littleton interposed: "You have to enter that list as an exhibit so that we can see it." Goodman hurriedly put the sheet of paper back into his coat pocket.

Charles Studin, the Orpheum lawyer, took the witness then in hand and tried to get him to admit that there was no hard and fast distinction between the two classes of vaudeville, but Collins insisted that no genuine big-time act ever played in three-a-day. Asked to name any headliners that never played three-a-day, Collins cited Lionel Atwill, Eddie Cantor, Fannie Brice, Al Johnson.

"Can you name a single person who was blacklisted on the Orpheum Circuit?" Studin inquired.

"Yes, Walter Weoms, Jack Conway, Adele Oswald, George Rosener, Frank Fay, Carl McCullough, Harry Platt. I can't remember the others."

Collins denied he was discharged from the Orpheum Circuit. He, however, admitted that he had been discharged from the Keith Circuit several times. The reasons, he told the court, were rather hazy, but under pressure he whispered to the judge that one of the reasons had been his drinking.

"You were drunk?" were the words shot at him by Studin.

"No, I had been drinking," corrected Collins. The same accusation and the same reply passed between the lawyer and the witness in rapid succession until the court called a halt to the heated exchange.

Collins denied he was "sore" at Keith's. He admitted he was dismissed because he had asked for a raise from \$125 to \$500 in salary.

"You were drunk when you asked for this preposterous raise, weren't you?" asked Studin. On Littleton's objection the court ordered the word "preposterous" struck out.

"No, I wasn't. I asked for that raise in Wegefarth's home."

Inferring to the court that Collins was an unfriendly witness, Studin sneered: "You love the Keith's, don't you?" Littleton's objection to this query was sustained by the court. Collins assured his interrogator he still had a friendly feeling for his former employers.

"Wasn't Murdoch always a friend of yours? Didn't he take you back several times?" Studin continued.

"Murdoch didn't prove himself a friend of mine when it came to any favors," Collins retorted.

Fred Stone Forgets

After sitting for several hours huddled up on a spectators' bench in nervous suspense or anticipation Fred Stone went on the witness stand to do his bit. To the folks in the courtroom, after Stone got thru with his testimony, it seemed that the versatile entertainer had added an entirely new stunt to his routine—that of mental illusionist. Fred, to the astonishment of even the defense counsel, had suddenly been seized with a severe attack of amnesia. Fred simply could not remember anything, not even professional associates of many years.

Slumped forward in the witness' chair with his chin almost resting upon his chest, Fred kept rubbing his hands together and shuffling his feet about nervously.

Stone gave his age as 41 and said he had appeared as an actor in circus, Wild West, dramatic, museums, musical comedy and vaudeville. At the statement that he had appeared in vaudeville in this country since 1898 Littleton asked Fred whether he didn't recall playing for Koster & Bial in 1909 with Dave Montgomery. To refresh the witness' memory the plaintiff's counsel showed him a volume of The Cast, a theatrical publication, which contained a program showing such an engagement. Stone then admitted that he had.

Littleton handed a telegram, dated at Chicago, in 1909, addressed to James Hyde, of Hyde & Behman's, Brooklyn, and signed by Castle and Hopkins, Orpheum, and asked the witness whether he had ever seen this wire. Stone answered that he had never seen nor heard of such a telegram. Here's what the telegram said:

"If Montgomery and Stone play opposition to us in Chicago and St. Louis they can't play any of our houses with your show."

Littleton asked Stone whether he didn't carry that telegram around with him for seventeen years and finally turned it over to Harry Mountford. Fred said he didn't recall any such thing.

"Don't you recall turning this telegram over to Harry Mountford?" Littleton repeated, pointing toward Mountford, sitting at the Hart counsel table.

"No," replied Stone, "I don't recall ever meeting Harry Mountford, and if I did I didn't know it was Harry Mountford."

This sweeping denial brought a murmur of amazement from those in the courtroom, including the lawyers gathered around the Keith-Orpheum table.

"Are you the president of the National Vaudeville Artists?"

"Yes," Stone answered.

"When did you become president?"

"A little over a year ago."

"Who are the officers?"

"I can't tell you right off."

"Do you know any of the officers?"

"Mr. Henry Chesterfield, I know, is the secretary."

"Who are the other officers?" continued Littleton.

"I can't tell offhand."

Chesterfield, Stone then volunteered, is the actual executive, his (Stone's) position being merely an honorary one.

"Where are the headquarters of the National Vaudeville Artists?" Littleton asked.

"In the N. V. A. clubhouse, on West 46th street."

Fred did know that the N. V. A. clubhouse was formerly the headquarters of the White Rats, of which, incidentally, he was one of the seven charter members.

"When did you cease to be a member of the White Rats?"

"I never resigned."

Fred didn't remember when he became a member of the N. V. A. He said he had been given a life membership in the organization.

"Did you buy a life membership?"

"Yes, I bought it."

"Is it not a fact that you left this country," Fred was then asked, "and went to England seeking employment there because you couldn't get work from theaters in the Association of Vaudeville Managers of the United States?"

Goodman shot out of his chair with an objection, but before he could stay the witness Stone had answered in the negative. Consequently the Keith counsel withdrew his objection. At this Littleton remarked to Judge Hand that Goodman's move was "an objection born of fear."

That ended Stone's testimony and he stepped off the witness' chair and hurriedly left the courtroom.

Dan Hennessey Historian

Dan Hennessey, veteran employee of the Keith interests and for many years previous to his association with the defendants connected with various branches of the theatrical business, was called to the stand toward the close of the afternoon session. With a merry twinkle in his eye and the stub of a cold stogie

(Continued on page 15)

TUESDAY

Capt. O'Hay Got a Bid

Capt. Irving O'Hay got a bid to the party Tuesday morning. The proud possessor of the only solid gold free meal ticket in this metropolis—and probably in any other, for that matter—told the court of the not quite so palmy days before he took up public speaking as a profession . . . of the time when he was the "Grand Company" of the vaudeville act featuring Don Harclay.

It seemed that at this early date Fortune did not smile as kindly as now upon this brilliant legionsaire of hers. For as Capt. O'Hay stated, he had fallen out of grace with the Keith powers because of his pride in telling the baggage agents and handlers and all those who might happen to witness his trunks in passage that he was a member of the White Rats.

The display of the vaudeville actors' union inbid in this fashion cost him his chances of displaying his histrionic prowess in big-time vaudeville, he testified. It was Edgar Allen, of the Fox Circuit, he said, who suggested that he see Pat Casey, then as now the Grand Kleagle of the Vaudeville Managers' Protective Association, and that he, Casey, could perhaps fix him up.

This interview brought a blush to the hardened campaigner's cheeks, he said. Where Casey told him he got off, he couldn't repeat in court, the captain declared. O'Hay stated that as a result of his transgressions he was unable to get any work, but that this didn't bother him much, for just about that time the war came along and he got a job soldering on the Western front.

When asked under cross-examination who it was who informed him that he was blacklisted and couldn't work, he shot back:

"Casey!"

That was enough for the Keith attorney, who promptly let the captain off in time to catch the noon train for Chicago, where he was scheduled to play a round of his favorite indoor sport—after-dinner speaking.

The captain's direct testimony was not without interruptions, however. Maurice Goodman got in plenty of "jections. The Keith attorney's chief objection, which was overruled by the court for the time being, was to that portion of O'Hay's testimony which related to his conversation with Casey.

This was objected to on the ground that Casey wasn't a defendant, nor was the organization he represented mentioned in the complaint. Mr. Goodman felt that already there had been too many references to the V. M. P. A., the N. V. A. and the White Rats, the relationship of which, he said, had been thoroughly defined and disposed of in the Federal Trade investigation.

Martin W. Littleton countered with the promise to connect the testimony already given with that to follow, in which, he said, he expected to prove that Casey and the V. M. P. A. were the instruments of the defendants and thru the creation of the N. V. A. by the latter the vaudeville artists' union had been broken up and its members robbed of their clubhouse.

Johnny Collins Continues

The fact that the Keith Vaudeville Exchange, thru J. J. Murdoch, then general manager, maintained a complete list of the members of the White Rats and used its employees to "spot" the actors entering and leaving the union's clubhouse on West 46th street, New York City, were the outstanding bits of testimony gained in the continued examination of Johnny Collins, former booking manager in the Orpheum office and later with Keith.

Collins said he last saw the aforementioned list during the famous White Rats' strike of 1917. He himself, Collins said, received instructions from Murdoch to take notes of those going in and emerging from the White Rats' clubhouse, these notes being turned over to the Grand Vizier of the Palace Building Sultanate.

With the intention of impressing upon the court the importance of the position that Collins held with the Orpheum Circuit, Martin W. Littleton offered as evidence a trade booklet put out by the circuit in which were published the pictures of Frank Vincent and Johnny Collins, the former described as general booking manager and Collins as assistant booking manager. The introduction of this exhibit was heatedly objected to by Goodman, the court sustaining the Keith counsel.

Collins narrated the various cuts in salary to which the actors on the Keith Circuit were subjected. He recalled a meeting of the booking managers, at which Eddie Darling, I. R. Samuels, Murdoch and himself were present, and after the group has gone over the lists of acts it was decided to clip the salaries 25 per cent. Collins, delegated to the task, negotiated the execution of these cuts with the actors. Some accepted, he said, and those who refused automatically destroyed their meal ticket, insofar as the Keith Circuit was concerned.

Then again, in the fall of 1923, the salary axe was scheduled to do its fearsome work. Collins told of a meeting of booking managers at which were present H. E. Lander, Jimmy Alox, Eddie Darling, Harry Jordan and himself. At this meeting the bookers agreed that many of the acts were being overpaid due to the competition engendered by the Shubert rivalry and that the salaries would have to undergo a general planing. He recounted several instances of his interviewing acts on that score, among them being Lynn and Howland, then playing at Keith's Eighty-First Street Theater, New York, upon whom he prevailed to accept a \$25 cut. To them he unfolded a sob tale to the effect that business was bad, that, etc.

Boston Sunday Permit Law Is Bothersome and Ineffective

Blind Names Often Used in Getting License— Restrictive Sunday Rules Violated in Many Houses

BOSTON, Jan. 19.—The city regulations governing Sunday vaudeville performances are getting more bothersome and less effective every week. A recent ruling, which requires booking offices to submit a list of the acts, together with a synopsis of their routine, to the licensing office by Thursday preceding the Sunday show, is proving very much of a joke.

There are many contingencies that make it almost impossible for a booking office to have every one of its Sunday shows made up by Thursday. Often it is Saturday night before the programs are definitely arranged. As a consequence, in order to file the application for a Sunday permit in time, it is necessary to take chances on some acts or submit blind names to fill out the program.

It has been noted on several occasions that the acts listed on the enunciators or in the program announcement were not the same as those playing on the bill. This might have been either intentional or unavoidable, but it serves to illustrate the impracticability of the permit rule.

The regulations against dancing, costume acts, moving of props and scenery, etc., also are frequently ignored in many houses. Although the regular curtains are not used, drapes that open to the sides are employed, making possible the use of special sets, and pianos are moved for almost every singing act.

At B. F. Keith's last Sunday afternoon, two acts did considerable hopping around in a manner very similar to dancing. One of the acts also indulged in a good deal of slapstick, throwing fruit to the patrons and tossing two large rubber balls out into the audience for the people to punch around. Liberties of the same kind, though not generally as broad, have been noted in other houses that present Sunday shows.

The recall of the Sunday permit regulations would relieve the booking offices of much work and worry, and the granting of wider latitude in the routine of Sunday acts would prove quite a stimulus to the box-offices.

N. V. A. CLUB IN CHICAGO?

Proposed Institution May Be Used as Western Headquarters in Case of Equity Strike

Chicago, Jan. 19.—It is rumored on Chicago's Rialto that an N. V. A. clubhouse is planned for this city. If such is the case local showmen—several of them at least—are of the opinion that the club will be used as a Western headquarters in case a possible Equity strike involves vaudeville. The presence of J. J. Murdock, of the U. B. O. offices, in Chicago this week led some to attach additional importance to the clubhouse rumor.

PETER SHANLEY BANKRUPT

New York, Jan. 19.—Peter F. Shanley one of the six Shanley brothers who have operated restaurants in and about this city since 1890, filed a voluntary petition in bankruptcy this week in the United States District Court, showing liabilities of \$32,484.67 with no assets.

Shanley's last venture was as owner of the Bell Tree Inn on Pelham Parkway. Before that time he kept Shanley's at Yonkers and several years ago he was associated with his brother Tom in Shanley's at Broadway and Forty-third street.

NEW SPECHT BAND IN VAUDE.

New York, Jan. 19.—The Broadway Society Orchestra, a new Paul Specht unit, has gone into vaudeville, opening at Schenectady, N. Y. This orchestra is the eighth combination to be developed under Specht's direction during the past year and includes the orchestras under Ted Weems, Ernie Golden, Ray Stillwell, Jack Denny, Bob Bennett, Earl Smith, Al Epps and the Critterons.

MARC HEIMAN IN NEW YORK

New York, Jan. 19.—Marc Heiman, president of the Orpheum Circuit, arrived in New York yesterday, where he will remain for the next few months. He was accompanied by Sam Kahl, of the Orpheum's booking department, who expects to return to Chicago within the next week.

ERBER GETTING TIME

Chicago, Jan. 19.—Joe Erber, now of St. Louis, already has seven weeks of time signed up, reaching as far south as Oklahoma. Before Erber went to St. Louis the association had no time there and Mr. Erber picked it up singlehanded and in short order. Charles E. Bray, of the Western Vaudeville Managers' Association, makes monthly visits to the Erber office.

FIRE CURTAIN OR NO VAUDE.

Chicago, Jan. 19.—An order issued by the fire marshal's office this week precludes a theater from showing vaudeville acts unless it is equipped with a steel stage curtain. It is said this has stopped vaudeville bookings in the Pantheon, Stratford and Central Park theaters, all major movie houses, as well as a number of other picture theaters.

INDEPT. PUBLISHERS GET STRONG BACKING

Music Men Tie Up With M. P. T. O. and Other Organ- izations

New York, Jan. 19.—The newly formed American Association of Independent Music Publishers, in addition to having the backing of the National Association of Broadcasters, will receive the fullest co-operation of such organizations as the Motion Pictures Theater Owners of America, Restaurant Owners' Association and the Dancing Masters' Association, as a result of a conference held between the above-mentioned societies and Abner Greenberg, who is at the head of the publishers' organization.

The recently organized publishers' association, which is fast gathering a membership of the small and fair-sized music houses not affiliated with other protective associations, was formed for the purpose of combating the alleged opposition and discrimination said to exist against them from big-time vaudeville houses down to jobbers and record manufacturers.

In tying up with the motion picture exhibitors the new association hopes to get a concerted plug for the songs of its members and incidentally furnish them with music upon which no performing rights fee is demanded. Similar to the system in use by the Broadcasters' association, the music will be sent out from a central office with a minimum amount of expense and motion.

Applications for membership in the American Association of Independent Music Publishers are being received daily by Abner Greenberg, attorney, who was instrumental in organizing the music men, inasmuch as he is also in the music business and formerly connected with various publishers in the capacity of general counsel. A number of protective measures will be put into operation shortly for the benefit of the independent music men as well as the securing of a plug over the radio and in motion picture houses.

PRaise for Saenger

New Orleans, Jan. 19.—Walter Parker, manager of the local Association of Commerce, has written the Saenger Amusement Company expressing the appreciation of that body for the community service rendered by the latter. The letter, which is lengthy, recites the benefits which will result to the city by the erection of the new million-dollar theater at Canal and Rampart streets, wherein it is stated that the retail season of the city will naturally follow the lead made by the Saenger Company, as did "the retail section of St. Charles street by the company's successful resurrection of the St. Charles Theater, which was a failure after its abandonment by the Orpheum Circuit."

HARRY DIXON TO RETURN TO OUTDOOR SHOW FIELD

Chicago, Jan. 20.—Harry E. Dixon, for the past year and a half engaged in the booking of independent attractions in motion picture theaters, will return to the outdoor field this coming summer. It is reported Mr. Dixon will probably take an important executive position with a carnival company as assistant manager and press representative.

"TINK" RETURNS WITH MURDOCK

Chicago, Jan. 19.—Claude S. (Tink) Humphrey, Western Keith representative, went to New York Monday and returned Wednesday with J. J. Murdock. It is rumored that Mr. Murdock's mission was to straighten out alleged differences in the Keith-Bray-Cannizzaro matter, which involves territorial rights.

LESTER SHELTERS SCHULTZ

Chicago, Jan. 18.—Last week, when fire ruined the establishment of Frita Schultz, costumer, at 58 West Lake street, Lester, another big costumer, invited him to share his office until he could get located again. Mr. Schultz did so and is for a time with Lester, at 18 West Lake street.

NEW BUTTERFIELD HOUSE

Chicago, Jan. 20.—W. S. Butterfield has announced that he will erect a new theater in Albion, Mich., which will have a seating capacity of 900. Work will start in March and the theater is expected to open in October.

Joseph Berger is now treasurer of the Olympian Theater, Cincinnati.

Empire City Quartet Has Reunion at Testimonial Dinner to Harry Cooper



NEW YORK, Jan. 19.—Harry Cooper, veteran comedian and well known as one of the old Empire City Quartet which dissolved some fifteen years ago, was honored Tuesday evening by a testimonial dinner tendered him by his many friends, in and out of the profession, who gathered in the ballroom of the Commodore Hotel to wish him well in his new business. Cooper's new line of endeavor, after having been identified with theatricals for twenty-five years, is the selling of life and other insurance for the Travelers' Insurance Company.

The affair was a brilliant one, with over 2,000 men and women prominent in political, social and theatrical circles present to indicate their deep regard for Cooper and express the high esteem in which he has always been held as an entertainer. It was a rather sumptuous and gala event, for Cooper was not a "distinguished actor", but merely a likable person and an endeared performer by all who knew him and heard him in the famous quartet.

The out-standing feature of the dinner, and no doubt in a way responsible for the large turnout, was the reunion of the Empire City Quartet for the occasion only. It was seen precisely as it was seen twenty-five years ago with the same four members, Harry Cooper, Lou Hanvey, Irving Cooper and Harry Mayo appearing in the familiar makeups in which they always worked. Cooper sang a number he wrote over twenty years ago called "My Sweet Little Eskimo", and the songs which the quartet made famous also were rendered. They included the two medleys, "The Farmer" and "Mary Ann", and the "Armour" song. The quartet's own conception of "That Old Gang of Mine" concluded the revival performance.

The other entertainment features of the dinner were cleverly done. While dinner was being served the entire Plantation Revue from the Plantation Cafe entertained, and after dinner there were speeches by the honored guests, who included State Senator James J. Walker, Attorney General Carl Sherman, Secretary of State James A. Hamilton, Magistrate Max S. Levine, Justice Aaron J. Levy, Commissioner Grover A. Whalen, Justice Gustave A. Hartman, Judge Francis X. Muenzo, Borough President Julius Miller, Commissioner Joseph Lovenson of the State Motion Picture Bureau, Max D. Steiner, Samuel S. Koenig, Lewis M. Robinson, Arthur J. Elrth, "Bugs" Baer and Sumner L. Robinson.

All of the speakers on the dais had a good word to say for Cooper in their addresses. Senator Walker acted as toastmaster and directed the speechmakers, all of whom were

more or less oratorical in their tributes to the veteran actor. At the conclusion of the speeches, Harry Cooper rose and paid the theatrical profession as a whole a compliment by saying that there was not a more wonderful gathering of people than in the theatrical profession and that is why he had learned to love it. When he finished speaking a chorus of the song "He's a Jolly Good Fellow" was struck up by the guests.

The entertainment which followed and was concluded by the appearance of the Empire City Quartet consisted of a number of well-known vaudeville and musical comedy artists, including Pearl Hugay, Ray Dooley and Florenz Ames, Maria Gambarelli, premiere danseuse at the Capitol Theater; Ben Bard and Jack Pearl, from "Greenwich Village Polities"; the Three Brox Sisters, from the "Music Box Revue"; Martha Pryor, Bee and Mack, Doris Nile and Douglas Stanbury.

Dancing in the grand ballroom concluded the occasion.

"MARVEL" IN HIPPIE REVUE

New York, Jan. 21.—"Marvel", the deaf mute dancer, is appearing at the Hippodrome this week in the dance revue, "Elvies of Banceland", staged by Leo Singer and Allan K. Foster. The dancer, who has been seen in vaudeville before, particularly with the Kitty Gordon act, is considered an unusual performer inasmuch as he keeps perfect time to music which he feels because of being sensitive to vibrations. His technique is perfect and he immediately distinguishes between Spanish or Russian music, and dances accordingly. His specialty is toe dancing.

APEDA STUDIOS SUE YERKES

New York, Jan. 19.—Harry A. Yerkes, orchestra man, was sued this week in the Municipal Court by the Apeda Studios, which claim \$51 due for pictures made for Yerkes May 23, 1923.

MILDRED RICHARDSON BOOKED

New York, Jan. 21.—Mildred Richardson and "Those Georgia College Boys", a jazz orchestra, have been booked over the Keith Circuit, opening last week at the Hamilton Theater here. The offering, presented by Gus Edwards, is under the direction of J. E. Horn.

Actors, artistes, etc., will find an article on page 55 of this issue, giving instructions in regard to the Federal income tax.

DAY-TO-DAY TESTIMONY IN HART-KEITH "TRUST" SUIT

(Continued from page 13)

in the corner of his mouth he showed a keen memory in answering all questions regarding his early associations with the organizations under fire.

He was quite clear on all that took place during the time he was manager of the Eastern branch of the Associated Vaudeville Managers of the United States, the amalgamated booking of exchange of the defendants and others from 1900 until 1905. At the latter date, this booking organization went out of existence and being unable to re-throw but little light upon the defendants' manner in conducting the business from then on.

In answer to questions regarding the "in-charge" status of the Keith, Orpheum, Traveler or Poli circuits following the inception of the United Booking Office in 1906, he professed ignorance.

"I was just a simple office manager," he declared repeatedly.

But Dan Hennessey recalled without any show of faulty memory the day he called upon E. F. Albee and outlined his scheme for a booking consolidation, which later grew into the Associated Vaudeville Managers of the United States, under the present head of the Keith interests' direction in 1900, and which at one time embraced virtually all of the important vaudeville circuits of that period.

The organization's by-laws limited its existence to a term of five years, following which, if its members so desired, it could be continued for a like period, he said. But by 1904 most of the members had left to join with Percy Williams, at one time the organization's treasurer, to book with William Morris or with Joe Page Smith and Milton Aborn. The Keith faction, however, he stated, remained in the Associated Vaudeville Managers until it was officially disbanded in 1905.

It was the following year that the U. B. O. was born and many of those who had forsaken the Associated Vaudeville Managers again joined forces with Keith. During the existence of the Associated Vaudeville Managers it had two branches. One was located in the East and the other in the West, Hennessey testified, and these two branches co-operated in the booking of acts. He declared he knew nothing, however, about any territorial arrangements in this connection following the disintegration of the organization of which he was Eastern manager.

Prior to his association with Keith Hennessey said he was interested in various theatrical ventures, including an opera company, the failure of which decided him to turn his attention to the branch of the business in which he is still engaged.

"When I got into vaudeville I found out a lot," he said philosophically.

Asked how it compared with those branches of the business with which he had been previously associated, he answered:

"I found it the worst of the lot!"

Hennessey was unable to cast any light upon the entry of Martin Beck into the Eastern field, nor the territorial agreement between Keith and Hammerstein, which cost the Western vaudeville man his Palace Theater. However, his testimony so far was regarded as important as it connected up with Mr. Littleton's promise on the opening day to disclose the various "disguises" under which the Keith interests have operated in their march toward the alleged conspiracy, which, it is charged, cost Hart his means of livelihood.

Littleton Offers Contracts

Before the close of the afternoon session Mr. Littleton succeeded in reading into the record the territorial or booking agreement made between Keith and Hammerstein, whereby the latter was limited to operating but one theater in the Times Square district, the Victoria, which previously stood on the site now occupied by the Biltmore.

Objection was entered to this by Mr. Goodman, but overruled by the court, who remarked that while the agreement didn't show any open breach of the Sherman Act it nevertheless constituted "quite a restriction" and was a "step" in the plaintiff's favor. Mr. Littleton replied that it took more than one contract to make a case and that he had 'em.

The constant cropping up of references to the Orpheum Theater in Brooklyn during the course of the proceedings brought a humorous touch as a result of the Orpheum Circuit attorney's repeated objections on the ground that this was a house at one time owned by Percy Williams, later acquired by the Keith interests, and in no way connected with the Orpheum Circuit.

Mr. Littleton finally read into the minutes a "solemn pledge" that in all references he would make in the future to the Brooklyn Orpheum he would not mean it as a part of the Orpheum Circuit.

This brought a grim smile to the Orpheum attorney's lips and a chuckle from the courtroom.

WEDNESDAY

With Hennessey resuming the stand for direct examination, Mr. Littleton continued to build up his case by alleged monopoly mostly by means of documentary evidence showing how the defendants following the inception of the U. B. O. contrived to gradually eliminate competition. Hennessey's occasional testimony, however, failed to show any intimate knowledge of those various moves, his stand in regard to most questions being that of the previous day.

Klaw's Deposition Read

Testimony taken before trial of Marc Klaw by the defendants showed in cross-examination that the Keith interests valued the removal of the Advanced Vaudeville Circuit from the East as an active competitive factor at \$250,000. That was in 1908, a year after Klaw and others had decided to forego their activities in the legit field for the two-day.

Not only did they pay this sum to Klaw and his associates to stay out of vaudeville

for a period of ten years, but the Keith interests also assumed all obligations for some \$1,500,000 worth of contracts made with artistes by the Advanced Vaudeville Circuit during its short period of operation—1907 to 1908.

"They were rather reluctant about assuming this obligation, Klaw testified, but he insisted upon it, inasmuch as he and his partner, A. L. Erlanger, were in a large measure personally responsible for these contracts. Klaw could not remember whether or not the defendants carried out all of these obligations or whether he was made a defendant in a number of breach-of-contract actions.

"You agreed then, so far as the legitimate theaters in the United States were concerned, that you would stay out of competition with the United Booking Office and the Western Vaudeville Managers' Association for a period of ten years?" Attorney Epstein asked Klaw.

"Stay out of competition with anybody, stay out of vaudeville," was Klaw's answer.

"Then, as a matter of fact, this large sum of money and the assumption of this heavy obligation was incurred by these booking agencies and they received nothing from you in the way of theaters or anything that was tangible excepting your agreement to stay out of the vaudeville business?" Attorney Epstein shot over.

"Oh, yes, they received the cessation of very active competition, which probably made them spend a lot of money!"

"The cessation from competition was due solely to your agreement to get out of the business and remain out of the business?"

"Yes."

Territorial Agreements

While Hennessey was on the stand Littleton asked Goodman for the formal agreement signed by the Western and Eastern booking offices of the Keith-Orpheum combine prior to 1905 and renewed thereafter setting forth the territorial operations of either party. Keith counsel said he didn't have the document at hand.

Then Hart's chief counsel asked for the production of the contract entered into by the Keith interests and Percy Williams in February, 1907, a year after the organization of the United Booking Office. The contents of the requested contract were subsequently read into the record. Under its provisions Williams became vice-president of Keith's booking agency, all booking was to be done thru the U. B. O., and Williams agreed to certain territorial restrictions in the future operation of vaudeville theaters outside of his then existing string.

In the process of pointing out for the court's information the gradual elimination of all competition in the vaudeville field, Littleton demanded of Goodman the agreement entered into by Keith and Z. P. Poli in 1908. Goodman said he didn't have the contract, but he volunteered to recite its details from memory. Briefly, according to Goodman's recital, Poli agreed to booking his acts thru the U. B. O. for a period of ten years, during which time Poli was not to build any theaters in restricted Keith territory.

Then the H. B. Marinelli contract of October, 1914, with the Keith acts and third party, regarding the booking of foreign acts in this country, was produced by Goodman on the demand of Littleton. During the course of an argument between counsel on its admissibility Littleton recalled to the court that Marinelli started a similar action as this against the defendants in 1913, but that the suit never got beyond a demurrer sustained by Judge Leonard Hand. Littleton convinced the court of the contract's relevancy in showing one of the steps in the strengthening of the combine and Goodman consequently was instructed to produce the paper. Attached to this contract was another made a year later canceling the first agreement made with Marinelli.

The contract disclosed that Keith's and Orpheum obtained 12,800 shares of the 32,000 of Marinelli, Ltd., to the value of one pound sterling each, Marinelli was to receive \$15 (a) a year as his salary and the exclusive right to handling all foreign acts to the two circuits unless either circuit wanted a certain act Marinelli could not secure. The signatures attached to the contract were those of E. F. Albee and Martin Beck for Keith's and Orpheum, respectively, and that of Marinelli for his concern.

This brought the morning session to a close and Hennessey was excused without cross-examination.

Babes in the Woods

"Martin Beck told me that the reason he had called off negotiations for taking over the William Morris circuit was because E. F. Albee had told him and Meyerfeld that if they consummated this deal with Morris he would go thru the Orpheum's Western territory and erect theaters in every city that had an Orpheum house."

This statement provided the climax to the interesting testimony brought out in the quizzing of Jerome Wilzin, counsel to William Morris for many years, and the only witness called at the afternoon session.

Wilzin created a ripple of amusement thru the courtroom when he described the extraordinary precautions taken by the representatives of the Orpheum Circuit in carrying on the negotiations with the William Morris interests. Fearing detection on the part of Albee's men, the negotiators, at the suggestion of Beck, repaired to the woods of Lake Hopatcong in New Jersey for their conferences.

When the negotiations for the taking over of the William Morris Circuit of theaters began Wilzin, in answer to Littleton's questions, said that he handled the preliminary matters himself for Morris. That was in the summer of 1910. At that time "Big Tim" Sullivan and the estate of his brother, "Little Tim", owned stock in a string of theaters in which William Morris was also interested, and it was for the purpose of acquiring these houses that Beck came east. Shortly afterwards Wilzin testified, he met S. Lansburg, attorney for and secretary of the Orpheum Theater and Realty Company, who was present at the subsequent conferences.

At their first meeting, Wilzin said, Beck told him that the Orpheum's territorial agreement

with Keith's was about to expire and he was anxious to acquire a string of theaters in the East in connection with his Western operations.

Beck informed him, said Wilzin, that he preferred that Keith's know nothing of the Orpheum officials' conferences with William Morris and asked that the negotiations be carried on at Lake Hopatcong. The group put up in a cottage in the woods, Beck declining to obtain quarters in either of the neighborhood hotels available. At the first meeting Beck, Lansburg, Morris and Wilzin went into the financial condition of William Morris, Inc., and it was agreed that a financial statement concerning the standing of William Morris, Inc., which was to include William Morris Western, operating a chain of houses in the West, was to be drawn up for Beck.

Asked to enumerate the theaters controlled by Morris in the East at the time, Wilzin cited the American Music Hall, now the American Theater, New York City; the Fulton Theater, Brooklyn; American Music Hall, Boston; American Music Hall, Chicago; American Music Hall, Newark, and another in New Orleans.

The same group of negotiators had agreed to meet the next day in their primeval retreat. Beck in the meantime, testified Wilzin, had gone over the financial statement and declared himself pleased with it, adding that he would proceed with the negotiations when the territorial agreement with Keith had expired. At this point Littleton handed the witness a copy of the territorial agreement between the Orpheum and Keith circuits and asked him whether he had seen the document before. Goodman objected to this move and as a result Wilzin was called upon to cite from memory the contents of the contract. All he said he could recall was that the agreement restricted the booking operations of the Orpheum Circuit to the territory west of Chicago with the exception of Cincinnati, Indianapolis and Louisville, while Keith's would confine its activities to the territory east of Chicago.

Returning to the second gathering at Lake Hopatcong, Wilzin said that Beck told him to go back to New York and that the next day he would receive a telephone call. A. L. Erlanger arranging the time for another meeting, as Beck was ready to go thru with the purchase of the Sullivan stock in William Morris, Inc. The call came as per arrangement and "Big Tim" Sullivan, Erlanger, Beck, Lansburg and Wilzin met in the office of a Mr. Ellison, legal representative of the Brothers Sullivan. There it was decided to hold the closing of the deal in abeyance pending the auditing of the William Morris books.

A week later, Wilzin testified, a meeting was held in Beck's home, at which was present M. Meyerfeld, the Orpheum company president; Ellison, Erlanger, "Big Tim" Morris and himself. During the proceedings Beck averred that in the financial statement Wilzin had given he found an item of \$200,000 noted as the contingent liabilities of William Morris Western. As Beck started to quibble over this item Meyerfeld, Wilzin said, broke in with: "Why don't you tell him the truth?" Then Beck blurted out his story.

It seems that Albee had gotten wind of what was going on and he had summoned Beck and Meyerfeld to his office. It was then that he laid down his threat to go out into the Orpheum territory and build his theaters and thus break the Orpheum outfit if they went thru with the William Morris deal. To smooth matters over, Wilzin further testified, Beck promised that he would try to get Albee to lift his ban of opposition against the William Morris interests. The deal, concluded Wilzin, eventually fell thru.

"How about the future of William Morris, Inc.?" Littleton asked. "The Sullivan stock was sold to Marcus Loew, who converted the circuit into popular-price houses from the two-day," replied Wilzin. "William Morris, Inc., continued in business, but its theaters were ultimately taken over by Loew."

Six or seven years after the collapse of the Beck negotiations, Wilzin said under cross-examination, Morris opened a vaudeville booking agency, during which period he took Harry Lauder on a tour. Lauder, he said, was surrounded by a vaudeville show, being forced at times to play in tents. Goodman, in an effort to prove that Morris had made a lot of money on Lauder despite his alleged inability to get the Scotch comedian in Keith vaudeville, brought out the fact that Lauder cleared from \$4,000 to \$5,000 net a week while on tour.

The William Morris Booking Agency, conducted by father and son, Wilzin testified, rarely ever booked acts with Keith's unless the act had exceptional merit. He said that Lauder had been allowed to play eight weeks on Keith Time, but that was before he became famous.

THURSDAY

Billboard Ads Entered

The entire morning and part of the afternoon of Thursday's session was taken up with the reading into the evidence of various documents and contracts, the sensations of the day coming toward the end of the session.

Littleton introduced as exhibits a series of advertisements published in The Billboard during the year 1907 showing the gradual growth of theaters from month to month in the Keith and Orpheum circuits, so that, according to Keith's chief counsel, these circuits booked 200 vaudeville theaters from coast to coast. Goodman, in objecting to the admission of certain advertisements carried by The Billboard in 1918, denied that the U. B. O. and the Western Vaudeville Managers' Association were booking over 200 theaters, declaring that the paid announcement was "only a veritable stunt."

Hart's trial counsel then offered as evidence a series of circular letters addressed by E. F. Albee to artistes and theater managers, which were published in The Vaudeville News, the N. Y. A. official organ, bearing upon the transportation of performers' baggage and stage paraphernalia. These letters, Littleton declared, were being introduced to show that Albee himself admitted the vital importance of the artiste's baggage to the strict performance of his contract, thus bringing the vaudeville profession within the jurisdiction of interstate commerce laws.

At one point in the introduction of these circular letters by Littleton the Keith trial counsel commented upon the method Littleton

was employing in submitting the letters as evidence. With an impatient gesture Littleton, turning upon Goodman, exclaimed: "Don't tell me how to conduct this case. It's governed by the rules of the court in presenting my case."

Judge Hand interrupted Goodman's objection to the introduction of such evidence with the comment that it was necessary to permit Littleton to lay the foundation of his interstate commerce theory. In each of the letters Albee urged the actors to see that their baggage was put aboard the train before embarking for the trip, warning them that "you won't be allowed to play if you come without baggage" and appealing to the theater managers to do all they could to relieve the late-arriving baggage situation.

To further prove that Orpheum, Inc., and the Western Vaudeville Managers' Association and Keith's were interlocking concerns Hart's counsel read a statement showing the various amounts of stock in the respective corporations held by the three companies in August 4, 1920. Orpheum, Inc., controlled 98 per cent of the W. V. M. A. and 50 per cent and a fraction of the Orpheum Theater and Realty Company, which in turn held large portions of the stock in theaters leased and operated outside the actual circuit. The statement disclosed the exchange of 60,000 shares of Keith stock for a somewhat similar number of shares of Orpheum stock.

The reading of this statement into the record was followed by the introduction of the contract made between Percy G. Williams and Benjamin F. Keith February 21, 1912, for the sale of the Percy Williams string of theaters at the stipulated sum of \$5,000,000. Under this agreement Williams promised to refrain from conducting any vaudeville activities for twenty years with the provision that he forfeit \$1,000,000 if he violated the contract.

Louis Epstein, of Hart's counsel, then proceeded to read into the record the various holders of stock in the B. F. Keith corporation in January, 1920, showing that this stock was transferred back and forth for a number of years until its final acquisition by the Keith chief executives. Then came the introduction of the various forms of contracts issued by the defendant corporations to artistes and theater managers. Reading of the incorporation papers of the Excelsior Collection Agency, the Orpheum subsidiary, showed that this office had started out with a capital of \$1,000.

Epstein met with a heated objection on the part of the defense counsel when he asked that the balance sheets of the Vaudeville and Excelsior Collection agencies be produced. Judge Hand asked him why the presentation of these financial papers was necessary. To this Epstein replied:

"These agencies are owned and controlled by these defendants. The balance sheets bear an important part in this case. These balance sheets will tend to prove our allegation that the defendants thru the operation of these collection agencies have acquired an illegal power and have used it for their purposes, forcing the representatives of the artistes to give up a half of their earnings without performing any real service for them. We charge that it was created to carry out and help enforce the conspiracy we have alleged. The defendants have turned over thru these collection agencies large sums of money to the National Vaudeville Artists and paid the salary of one of the officials of the organization. We expect to show the extent of the relations with and the control exercised over the National Vaudeville Artists by these agencies."

Goodman denied against the introduction of the N. V. A. or the V. M. P. A. into the case, to which Littleton remarked that the court had ruled on these matters only the day before when he (Littleton) declared that the actors had been forced to leave the White Rats and join the N. V. A., "which organization, we say, was used to carry on and enforce the conspiracy."

After remarking that this was the proper time to introduce such evidence, but that he questioned the use of the balance sheets as proof, Judge Hand instructed Goodman and Studin to produce the books and managers of the agencies the following day.

The line of testimony after this matter had been passed on reverted to the argument whether the vaudeville business came within the jurisdiction of the interstate commerce law.

"It seems to me," remarked Judge Hand, "that if an act goes from State to State that act had to have its equipment transported from State to State."

"We expect to show," declared Epstein at this point, "that an act's contract involves a property right; in other words, the contract calls for the use of a particular set of costumes and properties in the performance of the act."

At the court's suggestion Epstein went on to explain how he "got around" the baseball decision by declaring that the equipment, costumes or property used by the act were an integral part of the act and could not be replaced on short notice in every town the act appeared.

Goodman said he was ready to admit from statistics gathered in the Keith office that only 11 per cent of the acts carry properties as such. To illustrate his point Goodman pointed out that a particular pair of shoes used by a man or woman in dancing would not be essential to the act. But the court differed with him on this point, declaring that if the artiste carries a special kind of shoes used in the act the transportation of these shoes from State to State would come under the interstate commerce laws.

After some wrangling between counsel Goodman said he was prepared to concede that of all acts booked in the Keith Vaudeville Exchange in the year 1920-21, practically all had trunks, but only 11 per cent of these carried crates or used boxes or baggage cars for transportation of paraphernalia or stage properties as such.

"Would you be willing to concede," interposed Judge Hand, "that most of the actors require something or other in the way of property for the performance of their acts on the stage and that these may be carried in trunks?"

"Some might and some might not," returned Goodman.

"We're not talking about what they might or might not do," the court declared. "What we are interested in is what per cent do. Is it not a very small per cent that do not use some paraphernalia?"

Here Attorney Kaban, of the Orpheum staff broke in with the positive statement that "75 per cent of the acts, in fact, are given

(Continued on page 15)

This Week's Reviews of Vaudeville Theaters

Palace, New York

(Reviewed Monday Matinee, January 21)

About the best thing in the Palace program on the Monday matinee this week was the sale of Nellie Revell's book by Eddie Cantor, who during the intermission furnished some good laughs to the patrons. Besides this there was an excellent opening act, the Three Pascual Brothers, and a closing act, Balb, Carroll and Syrell, which was perhaps the best turn on the bill, and to have put the latter trio on at nearly 5:30 to a half-empty house following the walkout on the Jack Wilson turn was a crime.

Sandwiched between the opening and closing acts were largely a line collection of wails and several draggy and stretched-out turns. I do not recall ever having sat thru such a slow-moving and draggy bill. There were wails in the first half after the initial turn, also the second and third acts. Drops were handled badly, lights atrociously, even when attention was called by the actors to the defect several times. The contrast between the show last week and this week was most decided, and just as good as the former bill was just as bad was this one. There was a great deal of singing and dancing, poor judgment having been displayed in placing the "See America First" act with several Southern melodies, following the Rogers and Allen act with Southern melodies and lots of slugging. The act of Mr. and Mrs. Hale Hamilton was audibly kidded not only once but several times, and deserving it. Mrs. Hale Hamilton is Grace La Rue, who appeared on the bill in a single later. It was largely due to the fact that Miss La Rue, who is more or less a favorite at the Palace, was in the sketch that the audience stood for as much of it as it did.

Rogers and Allen went over fairly well in the dance spot, but have played here recently and were not a spontaneous riot.

Leo Donnelly in "See America First", with Ryan and Ryan, will be reviewed in detail next week. The idea is there, but did not seem smooth and needs some pruning. Jack McAllen and "Sarah" got over fairly well, but would have done much better had there been less stalling and had the running time been curtailed some few minutes.

Davis and Darnell, in "Caterpillars", a very talky skit, opened the second half and were succeeded by Grace La Rue, who had to correct the previous poor impression of the amateurish sketch, and it took her some time to do it. The old songs used for an encore went over much better than Miss La Rue's previous numbers, altho dragging out a singing turn to twenty-seven minutes, especially at the late hour, showed poor judgment, and several of the encores were forced without adequate encouragement from the audience.

Jack Wilson, assisted by Charles Foythe, Ruth Wheeler and Willie Ward, offered the same suggestive and unneeded humor that has been his habit in the past. Just how Wilson manages to get by with some of the remarks that others are disallowed to use is an unanswered question, which is reminiscent of the fact that Wilson on that dress of green has a large question mark sewn on the back. This is the most appropriate thing in the act, with the exception of Willie Ward, who punches the offering over at the finish, and the physical appearance of Miss Wheeler's mother limbs, which Wilson could not refrain from commenting upon.

Fred Babb, Florence Carroll and Lois Syrell deserve great credit for getting over as well as they did in closing the show, and especially in following the Jack Wilson book.

MARK HENRY.

GEORGE RICH WAS LATE AT CALL FOR REHEARSAL

Chicago, Jan. 19.—George Rich this week received a letter notifying him of a call for rehearsal, but he couldn't make it. The letter was dated July 23, 1908, and told Mr. Rich that a rehearsal of "Under Southern Skies", would be held at 9:30 a. m. on August 3, 1908, in room 6, Association Building, 158 West Twenty-ninth street, New York. The letter was signed by Harry Dool Parker. The letter, which has been sixteen years getting to Mr. Rich, was found by somebody and mailed to him in care of the Chicago office of The Billboard. Mr. Rich remarked amusingly that a lot of changes had occurred since then in that particular east of "Under Southern Skies".

THUGS ROB CASHIER

New York, Jan. 17.—Two thugs held up the cashier of the Fanny Theater, a motion picture house at 150 West Houston street, last Sunday night as the show was going on, and escaped with \$2,000 of the theater's receipts. They bound and gagged Max Matza, the cashier, and looted the safe, which was open, making a clean getaway. The house carries insurance against robbery. It is said.

COLUMBIA
BURLESQUE
COLUMBIA THEATRE
NEW YORK



"THE BON-TONS"

(Reviewed Monday Matinee, January 21)

A "Columbia Burlesque" attraction. Book by I. B. Hamp and A. D. Leavitt. Music by Ruby Cowan. Musical numbers and ensembles arranged by Jas. C. Fulton. Produced under the personal direction of John G. Jermon. Presented by Jacobs & Jermon, Inc., week of January 21.

THE CAST—Walter La Foye, Sam Raynor, Sandy Ackland, Bernice LaBarr, Louise Wright, Lou Barry, John Barry, Mr. Simmons, Millie Evans, Billie Tucker, The Original Chicago Jazz Band, with Dorothy Royce.

CHORUS—Elizabeth Wall, Florence Collins, Sis Groh, May Raynor, Jean La Vea, Irene Pantan, Millie Evans, Charlotte Renie, Gerlie Knight, Putser Avon, Curly Nostrand, Lottie Saunders, Billie Tucker, Kittie Sheridan, Marion Nevins, Teddy Alland, Jerry Stratford.

Review

Part One—Scene one was the fancy interior of a club house for seven masculine principals in evening dress attire, singing a club song, which led up to the introduction of Wine, Woman and Song thru uprisng picture panels on the back drop, which brought forth Bernice LaBarr, an intellectual, refined blonde ingenue prima; Louise Wright, a bobbed brunet ingenue, and Lou Barry, a petite, bobbed brunet soubret, each one accompanied in her respective turn by six choristers interpreting Wine, Woman and Song, thereby making a somewhat different from usual opening of show. During their respective numbers they were razed by Comics Raynor and Ackland. John Barry, with his slogan, "I'll kill 'em," was greeted with rounds of applause on his first entry in his usual sap characterization. He worked the trying-to-get-arrested bit by insult and fire alarm with Walter La Foye as the uniformed cop, and some classy cop is La Foye. Soubret Barry in her song number shows much improvement in her work, and is as personally attractive and as full of pep as ever, and, if anything, more cute.

Scene two was a club-house drop for Sandy Ackland in a somewhat eccentric makeup to put over a song and dance, which, encoed, brought him back in typical Scotch costume, with the pipes, for a singing and dancing, staggering drunk specialty while playing the pipes without missing a note, for which he was rewarded with a continuous round of applause.

Scene three was the interior of a lingerie shop conducted by Prima LaBarr, in which eight feminine costumers donned rolled socks and followed with a trick gown display of lingerie while singing "Take Off a Little Bit", which proved to be a novel number admirable. This was followed by Straight La Foye and Comic Barry as noisy burglars, during which Ingenue Wright interrupts Barry for novel holdup and Prima LaBarr the burglars with a pathetic appeal to reform, during which Barry put over laugh-evoking lines and actions. Ingenue Wright closed the scene with a pajama singing and dancing number, which was decidedly picturesque.

Scene four was a garden wall drop for Straight La Foye and Comic Barry in a gambling crap game for more laughter and applause.

Scene five was a bedroom interior in which Soubret Barry made an attractive picture as a uniformed bellhop, with Barry and Raynor in a booze bit, interrupted by Prohibitionist Simmons.

Scene six was a gold drop for Straight La Foye and Ingenue Wright in song to merit encores for their vocalistic accomplishments.

Scene seven was the interior of a police station, with Comic Barry as chief of police, likewise chief of bootleggers, during which Soubret Barry put over a fast song and dance, which, encoed, brought on Barry a la Charlie Chaplin for a shuffling dance that was a wow.

Scene eight was a pictorial drop for Prima LaBarr, the personification of girlish attractiveness, to further prove her sweetly rendered vocalism. This was followed by another booze hit, in which Simmons made a realistic uniformed cop, selling booze to Comics Barry and Raynor, until they are tempted by Devil La Foye to embark for the Palace of Jewels.

Scene nine was a gorgeous set for the Palace of Jewels in which "Lovera" appeared in jeweled costume for a serpentine contortional dance that was a classic in cleanliness and gracefulness. This was followed by Prima LaBarr as Cleopatra, Ingenue Wright as Salome and Soubret Barry as Helen of Troy, with Millie Evans, a pretty bobbed brunet, as Florette, a dancing vamp of Comics Barry and Raynor, followed by Billie Tucker as Sonora, a dagger-wielding Spanish vamp, and Soubret Barry in a feathered costume as a jazzing vamp, which led up to the appearance of Straight La Foye and Comics Barry and Raynor as ukule-playing blues (street) singers and instrumentalists, and a novel ensemble number for the finale.

Part Two—Scene one was an airplane, with lowered basket deck, on which Aviator La Foye and his ermine-costumed feminine passengers sang a farewell parting while embarking for a trip to the frozen North.

Scene two was a set of scenic splendor of the frozen North, with "Lovera" as an ermine-clad toe dancer, extraordinarily graceful, who was followed by Prima LaBarr in song, which, encoed, brought on three masculine musical instrumentalists. The work of Comics Barry and Raynor as tourists trying to make the feminine natives was made funny by Barry's killing of bears, in which he returned from the hunt astride a toy bear on wheels for much laughter and applause.

Scene three was a gold drape for Ingenue Wright to prove her blues-singing ability and interpret her song by facial registrations that indicate comediennes possibilities, for which she was given a big hand.

Scene four was the interior of a dressing room, with the girls indulging in the usual banter and scandal, in which the individual lines of the girls indicate future principals. In this scene Ingenue Wright, working straight to Prima LaBarr, put over what appeared to be a pathetic calldown that she finally burlesqued for a big laugh.

Scene five was a drop for Straight La Foye with a new version of the long story for Manhandling Barry, burlesqued by Barry on Raynor and Raynor on Soubret Barry, and it was another laughgetter.

Scene six was the club-house drop for Soubret Barry on park bench and Comics Barry and Raynor trying to make her and being tolled by Uniformed Cop La Foye, and "was a funny bit.

Scene seven was the same as scene six in the first part. In this scene appeared The Original Chicago Jazz Band of five white instrumentalists, who jazzed it up for the vocalism of Dorothy Royce, a featured balladist, and followed with something new, novel and unique in jazz band offerings by all of the men singing and several of them giving unusual characterizations of how to sing "Yes, We Have No Bananas", in which one of them put over an Englishman's version in a light humorous manner.

COMMENT The scenery was above the average in quality and quantity. Likewise the gowning and costuming of both principals and choristers. The company individually and collectively clean and clever performers, who co-operated to make it a laugh-evoking presentation. However, the burden of the comedy fell on John Barry, and it was evident from the applause of the auditors that they could not get enough of dry, droll Barry. The ensemble numbers are credited to the manager of company, Jimmy Fulton, and well say that Jimmy picked them for their youth, beauty, talent and their combined ability to put on something picturesque in ensembles; they never lagged a minute through the show. If all the shows in "Columbia Burlesque" were as good, there would be no room for criticism. **ALFRED NELSON (NELSE).**

Keith's, Cincinnati

(Reviewed Monday Matinee, January 21)

Pathe News, Tuples, Aesop Fable. Willie Ralls. His wearing of ball-bearing roller skates makes sensational and highly entertaining a most blending of more than ordinary tap dancing and acrobatics. This afternoon he worked the chill off a cold audience, drawing hearty applause on the finishing stunt—a daring somersault on a 28x28-inch platform. Seven minutes, full stage.

Carr Lynn a jovial clasp wearing golf attire, surprised by refraining from gossip of the links while amusing with vocal histonata of animals. Twelve minutes, in one; two bows.

Jessie Maker and William T. Redford have in "Rolling Stones" a romantic skit that ranks them a mile in advance of the average song and dance team. The story is supplied by Paul Gerard Smith and Maker and Redford furnished the music. One number, "Mary Brown", likely would meet with favor if published. Both artists are possessed of very good voices and Miss Maker, for an encore, treated with dancing that proves her to be exceptionally talented, graceful and charming in that line. Twenty-one minutes, three speeches, in one.

Carl Nixon and Gussie Sans, in black and tan, halted the proceedings after fourteen minutes of solid jollity. The verbal material contains not a line of old stuff. Nixon's characterization of a dusky peacock damed is a wow. He also gives a good account of himself as a hooper. Special, in one.

Harry Kranz and Al White slowed up considerably with what their billing classes as "musical foolishness" after starting well with a Dixie jazz song. Their racial references are unnecessary and got them nowhere at this performance. Twenty minutes, in one; forced return.

Kathleen O'Hanlon and Theo. Zamboni, programmed as the "Greatest European Character Dancers", merited rounds of applause on their tango, apache and whirlwind dances amid a colorful Cuban cabaret setting, string and accordion music being furnished by a four-piece Argentinian orchestra. Sonorita Grassi enriches the offering with a caration song and dance and in stepping numbers with Miss O'Hanlon and Zamboni. Sixteen minutes, full stage; three curtains.

Claude and Marion, as the "atill arguing" little husband and hefty wife, created much laughter during their seventeen minutes in the apron. Claude is an ideal fool and the lady is a mimic and songstress of no small degree. Encore; two bows.

Miss Tera, as the name implies, is a mystery act, the patrons being encouraged by a ten-dollar reward offer from the house management to try to obtain explanations as to the mechanical or human being and operation of an Indian head and shoulder topped object from which gloved hands appear to be a knot in a piece of rope, sever certain colored ribbons and, at the finish, apparently render a song. The man who presents the act is an original wit. Because of the nature of the turn, he would probably profit by making it appear more serious. Twelve minutes, special, in full stage, permitted few to exit. **JOE KOLLING.**

NEW EXHIBITORS' BODY

Jack Miller Business Manager M. P. Exhibitors' Association of Chicago

Chicago, Jan. 21.—The Motion Picture Exhibitors' Association of Chicago has been formed, the names of the officials being announced today. Jack Miller is business manager. The organization is said to include most of the independent and chain movie owners of Chicago. Ludwig Slegel is secretary, Frank Schaeffer treasurer, and the following have been named as board of directors: Emil Stern, Henry Sewell, Maurice Choyenski, Sailer Selig, I. B. Newlander, Ludwig Schneider, A. Sapperstein, Sam Alchans, Samuel Katz, Andrew Karzas, P. J. Schaefer, Robert Levy and Frank Schaefer. This board includes the biggest figures in the movie circles of Chicago. There is to be no president of the association. This body will be separate from the State organization of a similar character.

ED. SMITH WITH F. B. O.

Los Angeles, Jan. 19.—Edwin J. Smith, formerly general sales manager of the Universal Pictures Corporation, has joined the Film Booking Offices in an executive capacity, and will be associated in the home office with Harry M. Sherman, general manager of exchanges.

The engagement of "Ed" Smith adds to the formidable group of men F. B. O. already have in the field, including A. A. Schmitt on the West Coast and "Clove" Adams in the Central West.

Orpheum, St. Louis

(Reviewed Sunday Matinee, January 20)

An "all-nationality" bill would be a fitting title for the variegated array of talent on display here this week.

With the Schenck Company, featuring Miss Margaret in a European sensation. Some fine imitations of the regulation kind with a second lady serving as prop. The entry of Miss Margaret into a photograph horn is a really novel one. Twelve minutes, special in three; three curtains.

Will and Gladys Ahern are rope manipulators of no mean ability wherein Will excels in Will Rogers' style. Several specialty dances, done while spinning his rope, also are well executed by Will, who incidentally claims to be the originator of Russian dancing while spinning a rope. Thirteen minutes, special in one; four bows.

Raymond Bond in a comedy playlet, "The Minute Man". The story unfolded is that of a "hook" outwitting a skindint promoter of fake stocks. Bond takes a wonderfully natural part as the gun-chewing "sap" and is supported by Duncan Harris and Eleanor Magnuson, who are only fair in their particular roles. Twenty-eight minutes, in three; five curtains.

Jixie Four, a quartet of good-appearing colored vocalists who blend harmony, noise and action to a big hit, closed with a specialty "Creeps" dance that added to their laurels. Fourteen minutes, in one; four bows.

"Stars of the Future", six slightly lasses unscrubbed from various choruses by Milton Hocky and Howard J. Green, all have individual accomplishments and the earmarks of "tomers", and line up according to their talents about as follows: Helen Schroeder in kid takeoffs, Jessie Fordyce, song impersonations; Pearl Hamilton, dancing and high kicking; Joan Page, dance specialties featuring spits; Arnette Creighton, singing, and Violet Hamilton, dancing. Twenty-five minutes, special in one, two and three; five curtains.

Donald Brian, the ever-popular musical comedy star of pleasing personality, charmingly and wittily eased his way into the hearts of the audience and registered solidly with his songs and stories. Gretchen Grant, a delightfully wistful miss, came on as full during "They Didn't Believe Me" and "That's How I Love You", and helped things along materially. William B. Kernell accompanied at the piano. Twenty-four minutes, plush drop in one; encore and bows.

Miss Ann O'Neil, the Parisian comedienne, vivaciously delivered several French song snatches in a typical French manner and then "busted" full force into "Frankie", an un-billed male who made an ideal shrinking "hook". Miss O'Neil is a different type comedienne and knows her stuff, and "Frankie" in his part can't be beat. Eighteen minutes, in one; three bows.

Beked's Theater Grottesk, a miniature production in eight scenes with fantastic and fantastic stage settings and picturesque costumes. Russian folk and specialty dances are executed cleverly by a troupe of Russian artists, including Theodore Beked, Miss Julie Beked, Marie Cherer, Sophie Rossowa, Gregory Beked and Fyodor Hamsh. Twenty minutes, full stage; four curtains.

F. B. JOERLING.

Majestic, Chicago

(Reviewed Sunday Matinee, January 20)

Oscar, Martin and Company opened the bill with a good acrobatic act, several of the features being decidedly new. Three people. Ten minutes, full stage; two curtains.

Wallace Calvin, magician with cards, eggs and magic rings. Put on with good patter and done a bit smoother than usually seen. Old stuff but good. Twelve minutes, in one; one curtain.

Jimmy Kemper and Company. Seven people. Jazz orchestra of five. Kemper has good baritone voice and uses it well. Chinese fortune teller, novel and effective. Well-built act and well presented. Seventeen minutes, full stage; three curtains.

Basil and Early, song and dance team. Act poorly built. The girl gives promise of a future as a comedienne—with good ideas of comedy and not afraid to throw herself. Ten minutes, in one; three curtains.

The Two Rozelles offer a good comedy musical act and are as good in music as in comedy. The pipe symphony, the cane flute and the lamp-post basson are good novelties. Sixteen minutes, in one; two bows.

Jack and June Laughlin and Company, six people, have an exceptionally pretty dance act, with several real novelties. Good costumes, pretty girls and a well-staged production. Thirteen minutes, full stage; three curtains.

The Temple Four is an exceptional male quartet, with the bass in comedy in blackface. Four fine voices, well trained and with a well-planned act. Fourteen minutes, in one; one encore; three bows.

Jewell's Mammius, one of the best and cleverest acts of the entire season. Beautifully staged and wonderfully well done. Thirteen minutes, full stage; three curtains.

AL FLUDE.

Palace, Cincinnati

(Reviewed Monday Matinee, January 21)

Photoplay: "The Governor's Lady". Herbert and Bolt Trio gave the bill a bright sendoff, the males doing unusual masculine feats with ease. One has the appearance of an Apollo and burdens the weight of the other through the slow-motion routine. A dark-haired miss is seen briefly as a contralto. The males are dressed in black, sleeveless sweaters and black satin trunks, rolled black socks and slippers. Six minutes, special drop, in two; applause throught.

Ryan, Weber and Ryan open as a dancing trio, the girls wearing dresses of gold cloth with beaded panel front. A mixed dance number follows, the other girl changing to a sonnet costume for a song in the spot, giving way to the minnie dancing of the man. The girls come on attired in black satin pajama effect costumes, with lace and beaded overskirt, for a song duet, and the three finish dancing. Eight minutes, in one; two bows.

Jason and Harrigan scored favor with their vocalism, one filling in at the piano. Both have likable voices, harmonize well and work hard to please. One wore a pale green beaded gown embroidered in pink and crimson roses, the other a beaded gown of coral draped with chiffon at the sides. Twelve minutes, in one; two bows, encore, three bows.

Gordon and Gates served a treat to the lovers of hokum. Gates amused while strutting the boards wearing character wigs during his female partner's attempts at singing. They dance a bit and conclude with a burlesque on the "Four Horsemen", jockeying for applause at the finish. Twenty-three minutes, in one; scattered applause.

"The Cotton Pickers" was welcomed as an old friend and kept the audience alert with interest. The act is so well known that a description would be superfluous. The harmonizing of the male quartet was excellent and with the whistling and imitations of the barnyard fowl by one of the members received the biggest applause. The only female member danced nimbly with a male partner and went over with telling effect. Southern atmosphere is provided in the staging. Sixteen minutes, full stage; three curtains.

Fields and Plink caused merriment with their nonsense, the girl pushing the fellow against the drop with force and using a healthy stroke in slapping his face at frequent intervals. Fields uses a Jewish dialect that is not bad, but the girl's laugh is overdone at times. Miss Plink, wearing a black velvet wrap trimmed in white fox fur, looked wonderful in a gorgeous beaded gown. Two plants are used in a finish. Twelve minutes, in one; three bows.

"Golden Visions" is somewhat off the beaten track of posing acts. Various portraits are presented, including "Idyll", "The Conqueror", "Vintage", "The Archer", "Memories", etc. One man and two males participate and behind vari-colored lighting effects have the appearance of highly polished gold and silver plate. Eight minutes, full stage; light applause.

JIMMIE LONG.

Grand O. H., St. Louis

(Reviewed Sunday Evening, January 20)

A good bill—by far the best in weeks—ought to satisfy the patrons of this house during the current week.

Geo. La Tour in a series of good juggling feats, in which he uses in turn a tennis racket, balls, billiard cue, plates and cigar boxes. His comedy chatter, however, is of mediocre caliber and leaves much room for improvement. Twelve minutes, in one; two bows.

Monti and Partl, "The Two-Man Jazz Band". Evidently two Italians, in an odd combination of instruments—clarinet and accordion—which blend harmoniously and produce pleasing jazz music. Both men are exceptional artists on their individual instruments. Thirteen minutes, in one; three bows.

Will Holmes and Iva Holliston offer a comedy classic skit, in which a young woman teases and makes a fool of an elderly Beau Brummel. The comedy lines have not the necessary kick and the offering loses a good share of its punch for this reason. They close with a song, in which both show vocal ability and we cannot understand why they do not make more of the latter. Sixteen minutes, in two; four curtains.

Hence and Florence Bennett in "Bits of Broadway". Hence is a comedienne of note and versatility and supplies the laughs for the act, while Florence is a good dancer and can sing. A trio of girls comprise the revuette and demonstrate their voices and steps in several numbers. The Hussar toe dance specialty was the best in their repertoire. Twenty-two minutes, special in one and three; four curtains.

Harold Kennedy makes a natural imbricate and hilariously amused the house for fourteen rollicking minutes with an exceptionally good line of comely talk and two clever song numbers. As an encore did a specialty dance that was a wow. In one.

Achilles, with Julius, in "Old Greek Pas-

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 21)

Quite a powerful little bill this week, with more laughs to the six acts reviewed than any other six in the city. The cold snap drove the boys in early and filled the orchestra to capacity by noon.

Palermo Canines opened with a pleasing routine by the foxterriers. While nothing sensational, the offering does unusually well, due to the cool, deft touches of showmanship exhibited by Palermo, who is assisted by an attractive girl in costume.

Irving Edwards offered songs, stories and bits of dancing in the second spot, his youthful style being effective throat. He has every indication of being one who progresses further up the ladder as he goes along and an actor that is a comer.

Cliff Nazarro and his company, composed of five girls, all clever dancers, got over nicely with a revue written by Ballard McDonald and Harry Carroll. The material provides for a bit of prolog and epilog, as well in the form of a producer's office, while the actual revue is supposed to be the office boy's dream. Altho rather long, the revue, which is typical of the above-mentioned writers, has some clever songs and moves along with sufficient speed for the most part. As an entertainer Nazarro might be said to be a prototype of Harry Carroll.

Williams and Wolfus, with their champion hoke laugh-gathering outfit, knocked 'em dead, as per schedule, all their funny bits proving as funny as ever.

It would seem tough for a comedy team to follow Williams and Wolfus and get away with it, yet Lang and O'Neal had just the kind of stuff capable of doing it and scored accordingly. Their routine is the same laugh-getting stuff O'Neal formerly did with Harry Stette and concerns a race horse named Lizzie being mixed up with a girl friend, and later the cross-fire on "Who" is the boss and "What" is the guy that got fired, etc. They work up their climax to perfection.

The Seven Honey Boys closed the show, the miscreant act having lately acquired a new drop depicting a golf links, while the boys are attired in sport clothes. As usual, their songs and gags registered to good results.

El Rey Sisters and Mechan and Newman not caught at this performance.

S. H. MYER.

times". Achilles, of splendid stature and immense strength, performs miraculous balancing and tossing feats with an ease that astounds. Julius supplies the comedy during the tense moments and is a master in the art of pantomimic comedy. Thirteen minutes, full stage; four curtains.

Kitner and Reamy, two males, one in black-face, the other in naval officer regalia, have a reliable act. The funnier is a crackerjack one, while the straight is a clean-cut performer, and their criss-cross patter material is A-1. In their songs they produce real harmony and they went over to a big hit. Fourteen minutes, special in one; encore and bows.

Hugh Skelly and Emma Helt in a revue with Mildred Livingston and Sally Sisters. Some good comedy and eccentric dancing by Skelly, and dancing and singing by the ladies of the revue, all of whom are graceful and good vocalists, put the splendid offering over with a bang. The costumes are tasteful and the scenery artistic. Twenty-four minutes, in one and two; encore and bows.

The European Boxing Girls held everyone in their first exchange of fistfights, Steffie Bernet, "champion lady boxer of the world", and Reinhardt Roland, European athletic director, are featured and assisted by five boxing girls. Sixteen minutes, full stage; three curtains.

F. B. JOERLING.

B. S. Moss' Regent, N. Y.

(Reviewed Thursday Evening, January 17)

Too many small-time offerings in the show to make it a tremendous success in so far as vaudeville is concerned. Baby Peggy in "The Darling of New York" was the feature picture, preceded by the local amateurs' efforts.

Fulton and Ray in a "Vanderville Novelty", opened with a fair acrobatic routine.

Ed Nestor and Company offered bits of comedy done by one of the girls while he played straight, combined with singing and dancing. Both girls are attractive and capable, while Nestor acted as the mainstay between bits done by the girls.

Charles O'Leary and Polly Ann, assisted by a pianist, sang "Charlie's Songs", in a routine different and somewhat better than that done by O'Leary and Mary Ann, his late partner. The addition to the act of a pianist gives O'Leary a chance to stand up and put songs over, and Polly Ann has a voice and personality that can't miss. See "New Turns".

Clark and Bergman, doing their "Seminary Mary" act, assisted by Margaret Hoffman, clicked in their accustomed big-time style every

Loew's State, New York

(Reviewed Monday Matinee, January 21.)

Attendance at the matinee today fell off considerably, perhaps due to the cold weather prevailing. The theater itself was comfortably warm, the audience that was there apparently was frozen. Congested fans didn't seem to thaw out until next to closing, when the headliner of the bill, Julia Kelsey, commanded them by her genuinely entertaining cycle of songs to loosen up.

Miss Kelsey drew the applause slowly but surely, until she finally stopped the show. With each number the plaudits seemed to increase and her popularity to mount, stirring the noise to spirited acclaim. Miss Kelsey's repertoire included "Somewhere Someone is Waiting", "My Man", sung in French; "Do It Again", "Leap for a Man" and "Roses of Picardy". A comedy talking bit divided the first two numbers. In telling the jokes Miss Kelsey, who has a decided French accent, affected Hebrew dialect and action realistically and convincingly. Her voice, which is exceptionally fine, however, is the meat of her performance.

Ben Rubin and Company was in number four position, preceding Miss Kelsey. Rubin's dancing is clever, neat and rhythmic and he succeeded in prying loose a fairly good hand on his specialties, doing a clog for an encore. His young partner, a versatile string instrumentalist, ought to have a more deserving billing than mere "company", not that he is an exceptional asset, but because company is not only improperly used in instances of this nature, but misleading when tucked after an artist's name.

Barr, Mayo and Henu took the comedy honors of the bill, tho they were mildly rewarded for the fun they actually provided. Their patter had many laughs in it, and both the comedian and the straight man were enjoyable in the handling of their work. The young lady of the turn didn't have much to do, acting only as a foundation on which the comedy was laid. She did, however, take an active part in the singing for the second lap of the offering, doing her bit along with the two men on the numbers rendered, all of which fared quite successfully.

A spectacular Spanish revue, "A Night in Spain", has all the pomp, brilliancy and fire of Spanish dancing and Spanish song, and with a splendidly designed and lighted balcony scene giving the offering a touch of beauty it was possible to hold them in on the closing. There are nine people in the revue, four men and five women. To wager that there was no one among the patrons who did not enjoy the dancing, of which there was a large variety, and the Spanish songs, would be quite a safe bet.

Sherlock and Clinton, man and woman, had a pretty hard row to hoe, playing in deuce spot while all hands were in pockets getting warmed up. Their Chinese songs were not strong enough to cause much of a ripple, and the flashlight which the man persisted in holding under his arm, lens audienceward, was nothing if not annoying, as the reflection from the spotlight threw a circle of light all over the place. "Midnight Rose", which the girl sang while seated on a bench under a street lamp, registered fairly well, and should have been used for closing instead of the bines number and dance. Girl's voice is quite good.

Yeta and Manell, man and woman acrobatic team, opened the bill. The acrobatic dance, equilibrium feat and iron-jaw exhibition were capably done.

ROY CHARTIER.

5-YEAR CONTRACT FOR SKATERS

Salt Lake City, Jan. 19.—Elsie and Paulsen, playing the Pantages Circuit in a clever skating sketch, have signed a five years' contract with Alexander Pantages.

gag and piece of business, going over powerfully. Not only do they score with their comedy, but having excellent voices they do equally well with their songs, which they sell in clever style.

Lang and Voelk, "What Is It?", as they are billed, were on next to closing with a singing and comedy turn. The straight man made a fairly good appearance, altho his voice played him dirty at times. The alleged comic tried some comedy along lines originated by experts and real comedians, and came on with a pesty grey makeup, oversized clothes, the trousers of which threatened to fall with disgusting regularity. Where one or two feminine auditors considered the business funny hundreds found it repulsive, judging from the remarks of neighboring patrons and cool reception that followed. It would seem easy enough to build up the act with good gags in place of time-worn bops, and, instead of the comic making himself obnoxious, try a different style of comedy, or, better yet, wear street clothes and put over a straight singing act, they could get away with it to good advantage.

Madeline Randolph and Co. closed the show in a singing and dancing skit, done with the aid of a plot and pretty set. When reviewed it did not do so well, probably because of the ineffective work of Miss Randolph and her partners. See "New Turns".

S. H. MYER.

Day-to-Day Testimony in Hart-Keith "Trust" Suit

(Continued from page 15)

costumes and stage property at the theater. The theater, in other words, provides the acts "dressing". This assertion brought a gasp of amazement from the members of the profession seated in the courtroom.

"This thing is so complicated that it is discouraging," sighed the judge. "I can't see why these people can't stipulate what per cent of the acts carry properties or costumes that the actors wear on the stage."

The next step in the development of the plaintiff's case was the introduction by Epstein of the agreement made by Max Hart with the Excelsior Collection Exchange. Asked by the judge why he was presenting this paper as evidence, Epstein stated: "We allege that both the granting of the franchise to Hart for the collecting of his fees and the method of collecting of these fees are illegal and we are suing to get the money he paid back from both the Excelsior and the Vaudeville Collection Agencies." This statement brought another gasp of amazement from the spectators in the courtroom as the significance and possible results of this move dawned upon them.

The first witness to be called to the stand was Walter Martins, who for the past five years worked in the Keith Vaudeville Exchange in various capacities. He proved a strong witness for the plaintiff and substantiated much that had previously been said by Johnny Collins about the "stop" or blacklist alleged to be employed by the defendants.

He told the court he joined the Keith organization in 1918 as a pug and that the following year he was appointed office boy for J. J. Murdock. Subsequently he was transferred to the clerical and from there to the press clipping department, where he said it was his duty to clip all advertisements of bills played in Shubert Advance Vaudeville Theaters. These were turned over to Mark Luescher, Keith press agent.

Martina was later made an assistant to Johnny Collins, and among his duties as such was the entering of artists' names into a book which bore the inscription "STOP" on the cover, he testified. This brought objections from the defendant's counsel which, however, were overruled by the court. He was also instructed to memorize these names, he said.

He recalled having seen a big book marked OPPOSITION while employed in the clerical department, he testified, and that the names of acts playing independent houses were entered in this. He also told of the card index employed by Wegfarth, general booking manager of the Keith Circuit, wherein he said acts that were on the "stop" or black list were tabulated.

He said that Wegfarth had a system of marking these cards with red, green, and blue markers. Several instances of where acts were placed on this list were recalled by Martins, among them being the Four Mortons. In connection with the latter turn he said Wegfarth's assistant told him it was by Mr. Albee's order that they were entered.

Martins testified that he was switched from Collins' department down to the fifth floor, where he was placed under C. Wesley Frazier's direction. This new job necessitated his reviewing bills in out-of-town independent houses, where, he testified, he was instructed to sit in the front row and to copy the acts' names off the music, as artists often played under assumed names in such places.

Two houses which he visited were the State, Middletown, N. Y., and the Capitol, Ansonia, Conn.

He also stated that at various times while he was employed in Murdock's office he was instructed as to who of the agents were to be barred from the booking floor. It was his job to pass these instructions on to the doorman, he said. He named a number of agents thus barred, including Jack Curtis, Charlie Allen, Marty Falkins and others.

This bit of testimony was vigorously contested by counsel for the defense, who made a motion to strike it out. Objection was based on the ground that this action dealt with one specific case of where an agent had been barred and that if all these names were allowed to be entered into the record, the defense would feel obliged to show why each individual case had been thus punished.

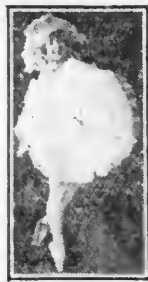
Attorney Epstein, who had been examining the witness, countered by stating that he desired to show that the defendants had committed illegal acts by disbaring these agents, in that they controlled the vaudeville market, and that the agents thus dealt with were deprived from carrying on their business of booking acts. Judge Hand denied the defense's motion.

The appearance of Martins on the stand came as somewhat of a shock to the defense counsel.

A hurried consultation resulted in the charge being made by Mr. Goodman that Martins had been discharged from the Keith circuit, because he had been caught in the act of copying down data from the office files for sale to independent agents. This the witness denied, saying that he had quit the Keith employ about three weeks ago because J. J. Murdock refused to raise his weekly wage of \$17 to \$25.

Asked who it was who got him his job with the Keith office, he stated that it was two friends of his also in the employ of the defendants. Goodman was unable to shake his testimony, and never once in cross-examination questioned him or referred to the alleged "stop" list to which Martins had testified so convincingly. Martins said he went to work for Johnny Collins two weeks after leaving the Keith office.

He showed a keen knowledge of the vaudeville business and could not be tripped up on portions of his testimony in which he defined big-time, small-time and big-small-time vaudeville. A final effort apparently to discredit his testimony in this respect was made by Mr. Goodman in asking him his age. Martins replied 19 years old. Senator Walters remarked



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so the court room could hear, "That was to qualify him as an expert."

Wilzin Summoned Again

Summoned for re-cross-examination by Orpheum counsel, Jerome Wilzin, William Morris' attorney, took the stand and again denied that the reason the negotiations with William Morris, Inc., were dropped by Martin Beck was because it was found that firm under purchase consideration was insolvent. Studin sought to get Wilzin to admit that Morris had sent a messenger to Beck for a loan of \$10,000 to pay the rent of the American Music Hall while the negotiations were going on.

"Was the \$10,000 ever paid back?" Studin asked.

"No, Morris refused to pay it back."

"Wasn't a suit brought to recover this loan?"

"Yes, but it was never brought to trial."

Throughout the subsequent examination Wilzin stuck to his statement that William Morris, Inc., was solvent while the negotiations for its purchase by the Orpheum Circuit were going on.

Adele Oswald Testifies

Adele Oswald, wife of George Rosener, imparted a goodly share of snap and verve to her testimony, answering the questions put to her to the point and slipping in a damaging bit of evidence whenever the opportunity presented itself. Hers was also the "blacklist motif", and she played upon this theme with a hearty vigor born, seemingly, of years of injury.

The witness said she had been engaged in the vaudeville game since 1905. It was either the last week of August or the first week in September, 1913, when she got an engagement at the New York Orpheum booking office to play three houses, two of them at Forest Park Highlands and another at the Palace in Chicago, with a promise that the rest of her time would be filled.

While in Chicago, she said, she received offer from firm of Jones, Link & Schaefer to do two acts. To avoid a comeback, Adele testified the wired George Gottleb in the Orpheum's New York office whether he had any time for her and whether the engagement with the Chicago firm would be objected to by the Orpheum office. To this telegram, she said, she never received an answer. Mort Singer at the Orpheum Chicago office, upon whom she then called, instructed her that if she played the Jones, Link & Schaefer engagement she would never get work on the Orpheum Circuit.

Some time later, she told the court, she had discussed the matter with Beck and Singer at the Congress Hotel in Chicago. During the confab she asked Singer why he had been discriminating against her, and his reply was, according to her testimony: "You played as a headliner for these people, and you know I wouldn't care if it was some smalltimer, but you are too important to let you get away with this thing."

Never after that could she get an engagement on Orpheum Time, Adele testified. Time and time again she offered different acts, but it was of no avail.

Studin then stepped forward with his mudballs and started to heave them with a scolding vengeance. He set out in his cross-examination, so he told the court when Judge Hand inquired for his motive for digging into the witness's past, to prove that her marital troubles with Johnny Collins, then Orpheum booker, had prevented her from getting work on that circuit.

Adele said she got her divorce from Collins in August, 1912, but this she said had nothing to do with her failure to get booking on the Orpheum Circuit.

Goodman asked her what salary she got on the Orpheum Circuit. Adele said she started out with \$270 a week and this was cut to \$150.

"Did you consider yourself a big-time act?" queried Goodman.

"So I was led to believe," she retorted.

"In answer to further quizzing on this point, went on to tell of the engagements she had during the years 1913-1920 outside of the Keith-Orpheum Circuits.

"Yes, I work in little, peculiar theaters," she said. I played in several Loew houses, such as the Avenue B, Delancey Street, etc."

"Why," asked Goodman, "weren't those theaters fine-looking buildings and beautifully appointed? Was there anything very peculiar about them?"

"Yes. There was something peculiar about the audiences."

Adele went on to tell of the way she eked out a living playing on the independent circuits, accepting mere doles for her salary, amount on the Loew Time, where she got a fairly good sum.

Adele based her definition of big-time and small-time vaudeville to a certain degree upon the class of audiences that come into the theater, but mainly upon the class of acts and number of performances.

She told of seeing Murdock in Beck's office and pleading with him for work, and how he finally consented to put her on at the 51st Street Theater, New York. He told her to come back at 3 o'clock that afternoon and he would have her contract ready. When she did come back Murdock told her, she said, that he couldn't put her act in just then but would let her know when the chance came. She added that she was still waiting to hear from him.

Rosener's Bombshell!

The afternoon session was brought to a sensational close with the testimony of George Rosener, chief comedian of "Artists and Models", former Shubert vaudeville actor and for a number of years a performer on circuits controlled by the defendants.

Under direct examination Rosener disclosed little that might be construed as damaging to the defense, but under cross-examination by Goodman and Studin he exploded a bombshell in the defense camp that caused them to retreat in confusion.

Judge Hand seemed to be much impressed with Rosener's sincerity and testimony, portions of which were not without humorous touches. At one time during the cross-examination Studin reached for his bucket of mud in an effort to slow that because Mrs. Rosener (Adele Oswald) was formerly Mrs. Collins, her former husband (Johnny Collins) probably refused Rosener work.

This brought a frown from the court and got Studin nowhere.

This was after Rosener had bettered Studin in a heated argument over the blacklisting of acts, in which Rosener pointed out that the blacklist was used by the defendants as "hellish propaganda" to strike fear in the hearts of the performers. Rosener at one time offered to bring any number of witnesses into court to substantiate his charge.

Questioned by Attorney Epstein he told the court that he was a protean artist—a character actor. He declared that certain parts of his wardrobe were most necessary to his giving a performance in accordance with the terms of his contract. He recalled cases where his wardrobe had gone astray and, he said, that while this had not stopped him from going on, he was unable to give his regular act, however.

Judge Hand observed that from Rosener's description of his properties it "was evident that he would not have an easy time getting along without his properties."

Rosener stated that he had no fault to find with the treatment accorded him while he was working for the defendants.

"After remarkably well treated until such times as I negotiated for bookings with Shubert," he declared.

He related how, when the Shuberts went into vaudeville, he got a contract from the latter and before signing it sought out the Keith people with a view to getting rerouted over that circuit. There followed days of stalling by agents and office boys, and finally Rosener went to the Keith people and told them of Shubert's offer.

"Will you not please tell me whether or not you are going to use me?" he said he asked the Keith brokers.

But the Keith people wouldn't believe the Shuberts wanted him, he stated. They thought he was stalling them, as other actors had done in an effort to get more money, Rosener told the court. He proved it, he declared, by signing the Shubert contract in the Keith booking office, with the booking men as witnesses.

After playing a year and a half for the Shuberts, Rosener again sought employment at the Keith Exchange but was turned down, he declared.

Mr. Goodman in cross-examining the witness wanted to know why Rosener hadn't written a letter to some one of the defendants, possibly Mr. Albee, when he was refused engagements, following his Shubert vaudeville time. Rosener stated he made many trips to the booking office and each time he had been put off, making it quite clear that he was persona non grata.

Mr. Goodman turned the witness over to Studin and then the fireworks began.

Studin sought to bring out that Rosener had played all circuits and that this fact had not prevented him from getting work on any one of these circuits.

"They all belonged to the Vaudeville Managers' Protective Association, more or less protected one another," the witness shot back.

"After you got a year and a half for the opposition of Orpheum, do you?" queried Studin.

"No," came the answer, "but the Orpheum so regards the 'antszes!'"

It was at this juncture that Studin picked up his mud bucket, but he wasn't permitted much of an opportunity to use it, Mr. Goodman stepping quickly to the front.

Rosener told of the hard stalling while playing the Keith Time, stating that the more money he got the more difficult the going became, in answer to questions regarding his career.

Asked what he meant by this, Rosener stated: "I mean the fight against conditions. The fight a man has to put up to stay at the top of his line if he wants to stay there. If I were John Dokes or John Doe or someone else, say, possibly I would have gone back on the United (Keith), being Rosener, being this particular man, I am one of the boys who must be made an example of. I am one of the boys the machine hits, I am the fellow of whom you say, 'You see what we have done to Rosener. Now, be good.'"

"The result of what they (Keith) did to you has kept you on the Shubert Circuit, has it not?" Goodman asked sarcastically.

"No, the result of it, what they did to me first—first kept me out," the witness answered.

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(Continued on page 120)

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DOYLE AND ELAINE

Reviewed Tuesday afternoon, January 15, at Fox's City Theater, New York. Style—Singing and dancing. Setting—Special drop, in one. Time—Seven minutes.

Doyle and Elaine, colored sister team, open before an attractive drop singing "We're on Our Way to Dixieland". The girls make their entrance thru a cut in the drop at the right at the point where a garage is depicted. The other portion of the olio is given over to the design of a Dixieland home. The opening number is concluded with a dance, and the second lap of the routine consists of unique hard-shoe stepping.

A piano is shoved out on the stage and one of the girls plays while the other does a clog dance. Both finally go into the dance and for the close they do an impression of a darky dance as they do it down on the levee. This latter exhibition of hoofing put the team across with little effort.

Both girls are attractive, have pleasing personalities, and a word may be said about the tasty costumes in which they did their stuff.

R. C.

KELLY AND KNOX

Reviewed Tuesday afternoon, January 15, at Fox's City Theater, New York. Style—Singing and comedy. Setting—In one. Time—Sixteen minutes.

Kelly and Knox, man and woman, hand out a brand of jokes and banter and do comedy business that is bound to find a deep note of approval with vaudeville audiences. Kelly, both as a singer and a comedian, is well liked, applauded and cheered and his presence on a bill gives it a fine percentage of entertainment value.

The team open their routine with the business of the girl trying to button Kelly's collar with which he has been fruitlessly wrestling. The talk turns to the subject of relations and a number of really funny lines are included in the "panning" which almost precipitates the point of a battle as volleys of razing of mothers, fathers and brothers come from both sides. The first song is "Mary and Me", a special number, after which comes another tirade of dialog. "On the Shores of Samoa", very capably rendered, was used to close.

Kelly's voice is clear and pleasant to listen to at all times and his various comedy stunts and talk are equally interesting. Miss Knox is amusing in her part and harmonizes considerably well with Kelly. The offering received a pretty large measure of applause when reviewed.

R. C.

MAHONEY AND CECIL

Reviewed Tuesday afternoon, January 15, at Fox's City Theater, New York. Style—Comedy singing. Setting—Special drop, in one. Time—Fourteen minutes.

Mahoney and Cecil, man and woman, do their singing, dancing and comedy in front of a light drop, showing a bathing beach, boardwalk and a luncheon at the right, the latter of which has an exit.

A song by the girl on the opening which, directed to Mahoney tends to show her love for him, received a very good hand. A bit of comedy, handled mostly by Mahoney, precedes a dancing number, which was made funny by the clowning business by the man. There is more patter and tomfoolery and Mahoney solos "Oh, Agnes", a comedy number, while Miss Cecil sings Tosti's "Good-by". The girl makes a change to ballet costume while Mahoney is amusing with jokes, and returning to the stage she executes a neat dance. Stepping by the team, with a great deal of comedy thrown in, is done for the finish.

This act is well handled, has many laughs and is entirely clean.

R. C.

CORNELL, LEONA AND ZIPPY

Reviewed Wednesday afternoon, January 16, at Loew's American Theater, New York. Style—Singing, talking, acrobatic. Setting—One. Time—Twelve minutes.

Men, woman and dog, in an act displaying versatility and which got over nicely in the done-out at the American when reviewed.

Opening with a number double and a dance, the men followed with rope spinning, the singing of "I'm a Cowboy", a comedy number, and did a dance inside the spinning lariat.

Followed the girl in a short costume, who did a dance in which contortionistic acrobatics were a prominent part, and the man who did a somersault thru a hoop which he picked from the stage during the turn and also later, picked up a handkerchief with his teeth, followed by a somersault thru the hoop.

A fast double dance in which Russian steps were shown sent them over well, and for a concluding bit, Zippy, a trained dog, showed evidences of unusual intelligence.

A good medium-time turn that can hold a spot.

M. H.

NEW TURNS and RETURNS

FISHER AND SHEPPARD

Reviewed Thursday afternoon, January 17, at Loew's American Theater, New York. Style—Singing and talking. Setting—One. Time—Fourteen minutes.

Two men who open with "Dancing Dan", followed by some dialog. Followed a solo, "If the Rest of the World Don't Want You, Go Back to Your Mother and Dad". In the second part of this, with the soloist's partner assisting, "When You're a Long, Long Way From Home, You're Just a Million Miles From Nowhere", and "Little Gray Home in the West" were incorporated, the number going to a hit.

Further dialog revealed nothing new; in fact, the dialog was the weakest part of the act and needs replacement with something more recent than "picture of a chicken so natural it hid there", "died—lived in Philadelphia two years" and "holey cheese and crackers".

A medley used for a conclusion embraced "Dear Old Pal of Mine", "You're Just Jealous", "Once Upon a Time", "Three o'Clock in the Morning", "I Picked Her Up and Laid Her Down", "Stumbling", "You'd Be Surprised", "Her Name Is Mary" (talk interrupted here), "Oh, What a Pal Was Mary", "If We Can't Be the Same Old Sweethearts, Let's Be the Same Old Friends" and "The Kind of a Girl That Men Forget". In the last number the tenor put over some strong high notes that pulled up the finish admirably.

A good medium-time act that could be better if the talk were improved. The singing is sure-fire.

M. H.

DOROTHY NELSON

Reviewed Thursday afternoon, January 17, at Loew's American Theater, New York. Style—Violin. Setting—Special, in one. Time—Twelve minutes.

Dorothy Nelson is an attractive-looking blond who makes a charming picture as she plays a violin. Billed as a Norwegian violinist, she types perfectly, and assisted by an unblinded male pianist plays quite a number of selections in a worthy manner. Opening with the Gypsy Dance of Sarasate, Miss Nelson showed good tone, admirable phrasing and a facile technique; she segued into a popular number, selling it well.

Followed "Roses of Picardy" with light effects, a side spot being utilized (in my opinion an overhead spot would have been better) and the number played very artistically, altho somewhat saccharin in spots. However, the attack was good and the ensemble such that more than usual recognition was accorded, especially for this house.

The pianist doubles cello, playing it quite well with a resonance that made "Love Sends a Little Gift of Roses" assume new beauties, especially when Miss Nelson, standing behind him, played a violin obligato. This number was staged in a reddish amber spot and the two seemed as in the fire-light glow, with shadows thrown against the back drop. This number was decidedly artistic and big time.

The offering was concluded with the playing of a medley of popular airs and went over well—being, however, too classy a turn to be a riot in this house.

Miss Nelson is essentially class and should be playing the two-a-day houses. She would also fit well in a production.

M. H.

TWO CARLETONS

Reviewed Wednesday afternoon, January 16, at Loew's American Theater, New York. Style—Gymnastic. Setting—Two. Time—Five minutes.

Two men who do some gymnastic stunts that are good and attempt some comedy that is not so good.

They stroll across the stage a couple of times, after which a stage hand (looking pretty sloppy) comes in for an old bit of burlesque business with a hat, picking it up with a shovel and broom and dumping it in a pail. (Some class, eh what?)

After each gymnastic trick the boys come down and pose for the hand. After a wait they make a gesture as if they are dissatisfied, waving their hands at the audience in a negative gesture. This is repeated until it not only becomes boring, but is resented by the auditors.

Between the tricks the act stalls, and when one considers they only do five minutes, at least two of which is wasted in inconsequential business, the reckoning of the time actually employed in showing their real ability is a matter of simple mental arithmetic.

A head-stand on one foot and interlocked somersaults for the concluding trick stood out well. The acrobatic feats are done well, but the general idea of the whole act is wrong, that is if the Two Carletons hope to get anywhere but the neighborhood houses.

M. H.

CLAY CROUCH AND CO.

Reviewed Thursday afternoon, January 17, at Loew's American Theater, New York. Style—Musical comedy. Setting—Special, in three. Time—Twenty-five minutes.

Clay Crouch, a black-face comedian, assisted by the Berg Sisters and another man, has an act that starts well enough, has some good dancing, comedy and singing, but never seems to get anywhere. It stalls a woful lot of time with fill-in attempts at comedy that drag, this being particularly noticeable in a couple of scenes between the "and Company", who does a Shelk, and Crouch, who imitates a Shelk. Crouch gets laughs easily with an assurance of delivery and if the act were rewritten and punched up it might make a better grade. Several references to tonsils and the remark, "Busted a tonsil", should come out.

The Berg Sisters displayed pretty costumes and pretty legs, bare most of the time. That reference by Crouch to having "moments" was in distinctly bad taste.

Just a medium-time offering, a small flash for the neighborhood houses, in which the singing of "Mandalay" by the "and Company" is about the only "class".

M. H.

TOWNSEND WILBUR AND CO.

Reviewed Tuesday afternoon, January 15, at Fox's City Theater, New York. Style—Comedy skit. Setting—Special, in three. Time—Fifteen minutes.

The comedy sketch given by Townsend Wilbur and his supporting company, a young man and girl, has as its plot the antiquated situation of the young, irresponsible suitor clamoring for the consent of the father of the girl who has promised to become his wife. The handling of the story in this instance, however, is to provoke laughter by the generous display of comedy and gags, and at times the ludicrous puns nearly run away with the story.

The boy and girl decide between themselves that they are meant for each other, but the consent of the latter's father must be had before they can be married. There is a great deal of comedy business in this scene, and a lot of unnecessary running around the room by the young man.

The father finally enters, and the boy entreats his consent. The father explains that the girl is the daughter of a dipsomaniac and a worthless drunkard and that he is merely her guardian. The boy is told he has to consult the real father. Wilbur, who plays both parts, enters as the latter, and in the scene which follows he is totally convinced the young man really loves the girl, finally giving him his consent and good wishes, the change to the character of the bum having been made, unknown to the boy, to test the truth of his plea. To the boy nothing seemed to matter in the case of his infatuation for the girl.

Wilbur's makeup as the son was realistic and genuine, and his performance without flaw. His supporting juvenile and ingenue, however, are prone to speak entirely too fast at all times, and should gangle their speech to conform more consistently with the nature of the parts. There is no reason in the situation, dialog or story of the skit why such fast talking should be done.

R. C.

PEARL REGAY

With LESTER SHEEHAN
Hal Finley at the Piano
"Dance Originators"

Reviewed Monday afternoon, January 14, at Palace Theater, New York. Style—Dancing and singing. Setting—Special, in three. Time—Fourteen minutes.

Pearl Regay is reunited with Lester Sheehan in about as clever a dance offering as the reviewer has seen in quite a time. Miss Regay's well-known acrobatics of the dance including her famous backbend, have been described in these columns frequently. Monday matinee she was at her best and certainly landed an awful wallop. The act is better without the jazz band Miss Regay formerly employed, the pianist suffering just as well, and the waits between dances so minimized that the turn did not drag.

A sort of Gypsy Apache found considerable favor, Miss Regay doing some excellent splits, at which she is more than ordinarily clever.

The concluding dance, in which Miss Regay impersonated a trained leopardess, Lester Sheehan acting as trainer, is the equal of anything the writer ever saw Gaby Deslys and Harry Pilcer do in Paris. It is a cleverly conceived and admirably executed descriptive sort of dance and registered very strongly.

Miss Regay made several changes of costume, one of which displayed a considerable amount of "draped anatomy. As a whole the offering is essentially big time.

M. H.

HARRY A. YERKES' FAMOUS
FLOTILLA ORCHESTRA
With DICK BARTON

Reviewed Monday afternoon, January 14, at Palace Theater, New York. Style—Musical. Setting—Three. Time—Sixteen minutes.

A strongly brassed organization which plays a routine of popular numbers with various scenes supposedly descriptive of the selections, staged on platform above and to the rear of the orchestra.

The routine included a burlesque of the opera "Il Trovatore", that might better have been omitted—it is neither class nor big time, and seemed a pity.

Dick Barton as director is a clean-cut youth, who does not seem to do much directing, however. He was nervous at the matinee and awkward in assuming a position at stage right of the steps when the tableaux were to be shown.

A decided punch was added to the act thru the Terpsichorean efforts of a couple of un-billed colored dancers, who certainly are snappy pair, the girl registering as well as the man on individual work.

The act went over well, closing the first half and took several encores.

M. H.

CROSS AND SANTORO

Reviewed Monday afternoon, January 14, at Palace Theater, New York. Style—Gymnastic. Setting—Two. Time—Eight minutes.

Alex Cross and Ralph Santoro are two men of splendid physical type, remarkably developed, and who perform a routine of gymnastic tricks with an ease and apparent nonchalance that is unusual.

Closing the bill at the Palace is a feat in itself, but when following Eva Tanguay, anyone can put over an act at 5:20 p.m., this trick compares very favorably with all the others Cross and Santoro show.

The hand-to-hand lifts and other stunts drew applause and the last trick, in which one partner while lying on a table pulled the other from underneath the table to a hand-to-hand followed by a ten times push-up, was a decided punch and sent Cross and Santoro over strong. This trick is a corker. The writer does not recall ever having seen it performed in just this way before.

A class A, big-time turn, the equal of any of its kind in the business, and one that would make good in any spot in any theater in the world.

M. H.

GLADDEN TWINS

Reviewed Thursday afternoon, January 17, at Loew's American Theater, New York. Style—Gymnastic. Setting—Special, in three. Time—Five minutes.

Two men in all-white, including makeup, who pose against a dark background as statues. Follows a series of very commendable gymnastic tricks largely of the hand-to-hand variety. One that especially drew a good hand was a stand while the understander bent over and extended his arms straight up behind his back. At the conclusion of the act the two men re-

(Continued on page 23)

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VAUDEVILLE NOTES

CRAIG CAMPBELL, young American tenor and singer of light opera, opened last week as a headliner on the bill at the Hippodrome, New York. CAMPBELL'S Bler in the two-a-day will come to an end in the spring, when he will join the force of the Opera Comique in Paris, where he has been engaged for the summer season of grand and comic opera. . . . ERNEST BALL, writer of many songs and who has been touring England, Scotland and Ireland in a vaudeville act, returned to this country last week. He spent six months abroad. . . . WILDA BENNETT, musical comedy favorite, will make her debut in vaudeville early in February in an act for which BERT LEVEY, artist-entertainer, has designed special costumes. MISS BENNETT will have four people in her support. . . . EVA TANGUAY was not held over for a second week at the Palace, New York, as usually is the case when she plays that house. Instead the versatile comedienne is headlining at the Riverside. . . . MARVEL, deaf-mute dancer, made his appearance on the bill at the New York Hippodrome this week in a new dancing revue, "Echoes of Dancehall", which has been assembled by LEO SINGER and ALLAN K. FOSTER. . . . FRANK HUNTER is breaking in a new one-act farce comedy, entitled "Morning Day". The act will soon make its appearance on the Keith Time. HUNTER is supported by LEONA EARL and HARRY KELLY. . . . Keith's Bushwick Theater, Brooklyn, N. Y., will celebrate its thirteenth anniversary the week of January 28 with a special comedy bill, the principal entertainers of which will be OLE OLSON and CHICK JOHNSON. . . . MAY ALLISON, picture star, is hammering out a one-act playlet in the sticks preparatory for an early appearance at the Palace. . . . FRANZ DRDLA, Bohemian violinist-composer, who was on the bill at the New York Palace last week, will return to the concert stage, from which he was recruited for vaudeville after an eighteen weeks' tour on the Keith Circuit.

BIRD MILLMAN, dainty wire artiste of circus fame, is held over for the second week at the Hippodrome, New York. MISS MILLMAN introduced a new dance preceding her tight-wire number for this week's stay at this house. . . . A new act, BREKER'S BEARS, just arrived from Europe, is also a feature of this week's program at the new Keith theater. . . . GEORGE ANDRE and DOROTHY RUDAC, musical comedy and vaudeville team, have been engaged by Clover Gardens for a special dance entertainment. . . . FREDERICK LAMPORT, of REEVES & LAMPORT, London agents for the Marinelli office, sailed for New York last week as a result of MARINELLI'S sudden death. . . . MARTHA FARRI, strong woman from Europe, arrived in New York this week and will open on the Keith Circuit January 28 doing a strong act. One of the strong woman's stunts is that of reclining on a nail-studded board while horses promenade across another board atop her body. . . . ADELAIDE and HUGHES opened for a limited engagement at the Hotel Seville, Havana, Cuba, January 14. . . . ETHELYN CLARK, of the HOWARD and CLARK act, denies the rumor that MABEL McCANE was to team with JOB HOWARD in her place and that she was to retire for medical treatment. . . . BILL FRAWLEY, of the Keith act, FRAWLEY and LOUISE, was compelled to close the act last Friday due to a telegram from his home in Burlington, Vt., informing him his mother was very ill. . . . PAUL FRAWLEY, on tour with "Sally", was also called home. . . . The Orpheum, Omaha's big-time house, has reduced its admission prices in an effort to boost patronage. Night charges have been lowered from \$1.50 to \$1, except on Sundays, and matinees from 75 cents to 50 cents. . . . THEODORE ROBERTS reopens at the Davis, Pittsburg, January 28, after almost a month's illness, which caused him to temporarily cancel bookings. . . . ASIBEL P. FITCH has been appointed referee to determine the Shuberts damages against GALLAGHER and SHEAN, who broke their contract with them.

JOHAN O. HEWITT is to return to vaudeville shortly in a comedy sketch, called "Lee Surrenders", in which he will assume the

role of General U. S. Grant, which has been written in satirical fashion. . . . FRANK MULLANE is preparing a new turn, in which he will be assisted by his daughter, GRETA. The act is scheduled to open within a few days. . . . FRANK KELLY will appear soon in Keith vaudeville in "Too Many Crooks", a sketch specially written for him. KELLY will have a supporting company of four people. . . . FAY MARRE, who since her retirement from the east of "Topics of 1923" has been appearing nightly at the Knickerbocker Grill, is to return to vaudeville doing a single. The opening date has not yet been set. . . . BERT LEVEY, who has been ill for some time, resumed his tour on the Keith Circuit Monday at Albany, N. Y. . . . EDWARD LAKE, who has been manager of the Hippodrome, Baltimore, while that house has played Loew vaudeville, has been transferred to the Valentine, Baltimore. The Baltimore Hippodrome recently was leased by the Keith interests. EMIL GERSTLE, former manager of the Valentine, has been transferred to New York by the Loew concern. . . . A new theater costing \$750,000 and seating 3,000 is to be built in Atlanta, Ga., by the Famous Players, which is said to be interested jointly in the project with the Keith interests. Present plans are that the new house will play Keith vaudeville. . . . WILL A. ROBBINS, representative of the Keith Boston office; THE MUSICAL HODGES, quartet, and GERTRUDE VAN DYKE entertained the members of the New York State Association of County Agricultural Societies at the dinner given at the Ten Eyck Hotel, Albany, January 17. . . . VAN and SCHENCK have canceled the remaining ten weeks of their tour on the Keith Circuit due to the nightly appearances they make at the Silver Slipper Cafe, New York, of which they are part owners. The team concluded their vaudeville booking at the Coliseum, New York, last week. . . . GENE BARNES, formerly of BARNES and STREMLER, and MAX COOPER, formerly of COOPER and RICARDO, will be seen in a comedy skit soon.

STANLEY EVERMAN, clog and classic dancer, who made a big hit with the Monroe Vaudeville Company, is spending the winter in New Mexico. . . . BILLY BIRRE'S "Tango Shoes" has finished two special weeks of Poll Time. BERT and JUANITA COLE, CHAS. P. KELLY, BOBBY MACK, MRS. MIKE NEEDHAM and ETHEL NELSON are in the act. BOBBY MACK, who replaced MIKE NEEDHAM, is scoring with his old-time Irish jigs and reels. . . . CECIL H. ABBOTT, of the LA VARDI TRIO and stepson of HENRY LA VARDI, Western Michigan vaudeville agent, is back in vaudeville doing a single and known as HUGH ABBOTT. . . . PHILIP J. LEWIS has recently written, in collaboration with LLOYD BELMORE, the composer, acts and sketches for the following well-known artists: MARION EATON and COMPANY (former stock lending lady), ROGERS and BRENT, MILLIE LEVOY, SANTLEY and KING, BUD HINKS (former burlesque star) and the HARMONY FOUR. They have in preparation material for MARGE DENNISON and COMPANY, BLANCHE LEWIS and VIVIAN and GILES. MR. LEWIS is appearing in vaudeville while MR. BELMORE is looking after the business in New York. . . . PAM and PEGGY GARVIN, billed as "America's Sweetest Twins", who are making their professional debut this season in song and dance specialties with Raymond Fagan's Symphonic Dance Orchestra, now touring the Orpheum Circuit, were entertained by babyhood chums the week of January 7, when they played in Seattle, Wash. Their father, the Rev. Joseph L. Garvin, now of Cleveland, O., formerly was pastor of the First Christian Church in Seattle. THE MISSSES GARVIN are accompanied by their mother on the present tour. . . . JOE WRIGHT and COMPANY has been headlined over the Butterfield and Western vaudeville time, doing a skit entitled, "Putting It Over". It is directed by WRIGHT.

FRED CROUCH, reputed to be one of the greatest harmonic players, and CATHERINE MOORE stopped off in Cincinnati before leaving for the East, where they will be filling important vaudeville engagements. . . . Labor government for the British Empire: wonder if it will give MR. ALBEE pause? . . .

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ALTHOUGH most publishers have already made their minds up as to whether or not radio broadcasting by itself can "make" a song...

The royalties from the manufacturers of rolls and records will soon be coming in and continue to do so during the early part of February...

Ernest R. Ball returned last week on the S. S. Bergenland from a six months' sojourn in England, Scotland and Ireland...

"Daddy's Little Lonesome Rose", a fox-trot novelty by J. B. Wepler and W. N. Hamcke, is being released this week by the National Association of Broadcasters...

Fred Fisher, Inc., is redecorating and rearranging its professional department on the second floor of the Fisher Building, West Forty-sixth street, New York...

Milton Ager, the composer member of the concern of Ager, Yellen & Bornstein, Inc., this week leaves New York to assume charge of the firm's Chicago office...

Jans Garber's Melodius, a Southern combination, and Paul Van Loan's Orchestra, opened at the Cinderella Ballroom, Broadway and Forty-eighth street, New York...

The Joe Morris Music Company is credited with a first-class hit made exclusively over the radio in "Dream Daddy"...

Al Wilson and James Brennan, writers of the song "That's a Lot of Bunk", which is published by E. B. Marks, are somewhat peeved by the actions of a vaudeville monologist...

Jack Carmel, songwriter, who has also been known as a cartoonist, author and linguist, is back on Broadway, playing a violin and leading a twelve-piece orchestra at Angelo's restaurant...

Contrary to its name, "Hoodoo", the Oriental fox-trot tune published by the Emerson Music Company, is proving anything but a flinx...

Jack Mills, Inc., has just published its 1923 Dance Folio, which contains some of the most successful hits of the past year...

In 1917 Leo Wood and the late Meyer Cohen, who had just severed his long association with Chas. K. Harris, wrote a song entitled, "Somebody Stole My Gal"...

Cohen's new concern. Subsequently the song was taken over by another music house and forgotten by Leo Wood...

The E. B. Marks Music Company has taken over from the Harold Dellen publishing firm the waltz song "Colorado"...

Interest in the musical side of Benjamin Franklin has been developed thru the co-operation of the Music Industries Chamber of Commerce with the National Thrift Week Movement...

Advertisement for "Daddy's Little Lonesome Rose" featuring the lyrics and promotional text: "The Dancers all stood on the floor and yelled for more. The Orchestra was playing 'DADDY'S LITTLE LONESOME ROSE'..."

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Advertisement for "Before The Days Of The Tin Lizzie": "Before The Days Of The Tin Lizzie. NOVELTY SONG. From Coast to Coast It's Being Strummed. Professional Copy, extra (Chorus Verses and Orchestration) free to Professionals and Orchestra Leaders only. ENCORE MUSIC CO., 24 Ross, Battle Creek, Mich."

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Advertisement for Boost The Bonus: "BOOST THE BONUS. Send 25c for 'THE SOLDIERS' BONUS', March Song, Baritone and Orchestra, a new key. MYERS MUSIC HOUSE, 215 Columbia St., Utica, N. Y."

Franklin was one of our earliest songsmiths. He began at the age of fifteen, according to history, which has it that he popularized his ballads on the streets of Boston after writing, setting the type and printing the songs himself. "The Lighthouse Tragedy" was one of his early titles.

Rudolph Friml, musical comedy composer, has been signed by Waterson, Berlin & Snyder, Inc., as a staff writer. Compositions from his pen will be released shortly.

Henry Santrey and His Band have been signed by the Cameo Record Corporation as exclusive Cameo artists. The band is a crack eleven-piece combination that is well known on big time vaudeville circuits.

"Some Day She May Think of Me", waltz song published by the Mack Music Company of St. Louis, is being used with success by "Goody" Hadden's orchestra of Chicago. Babylon's Melody Masters, Detroit, and other representative combinations throughout the country.

"Old Fashioned Girlie", Arnold T. Lav's international waltz, will soon be released by the Castle Music Company, Revere, Mass. This song will be followed by another international waltz, "Drifting". Both numbers are going strong in England, and Peter Bernard, London music publisher, is making every effort to put over "Old Fashioned Girlie" as the premier waltz of the season. Another Lav number to be released in this country soon is "Sing Me an Old-Fashioned Melody", which the Frank Harding Music Company of New York will publish.

Joe Drake is making friends in the thickets of the Jerome Remick Music Company. He is one of those rare individuals seemingly born to entertain. Joe has been in the music business a long time. At present he is placing a large number of songs with big acts.

BOOKINGS TO CHANGE. Chicago, Jan. 18.—Beginning February 1, Keith vaudeville will replace the bookings of Fred Zolodzie, at the Majestic Theater, Port Huron, Mich. It will be a split-week house with changes of shows Sundays and Thursdays.

NEW TURNS AND RETURNS

Some positions as statues. This, together with the humorous, satirical and general work, gives the offering a twist that is away from the usual presentation of such acts and makes for novelty.

A good offering of its kind that could make good in the two-day houses. M. H.

LEWIS & GORDON Present CHARLES CHERRY in "THE BACHELOR"

A Satire by Edwin Burke. Staged by the Author. CAST: Freddy Walters, Bachelor.....Charles Cherry

Reviewed Monday afternoon, January 14, at Palace Theater, New York. Style—Comedy sketch. Setting—Three. Time—Nineteen minutes.

An amusing, talky sketch of the limp-dandy who gives Charles Cherry no opportunity for proving his worth and in which Beth Martin, as Nell Sutton, the wife, is amateurish and weak.

"The Bachelor" is a fellow who makes himself at home whenever he calls upon a married couple and who adjusts some fancied or real differences which have arisen between them.

The wife has seen the husband dining with a lady when he should have been keeping an appointment with his spouse—the bachelor finally gets her to forego her notions of a divorce and agree to never believe anything she sees or hears—the husband promises to do likewise. The bachelor makes love to the wife before the husband to teach him a lesson, and a final explanation makes everything all right. (I felt like paging Harry Carroll.)

There were a few laughs of the mildly indignant sort, but the style is not of the vaudeville of today, altho this might have been considered a fairly good sketch twenty years ago or more.

Miss Martin is so thin that she might forego her penchant for inclination to wear evening gowns and choose something more conducive to hiding her lack of physical proportions.

Oscar Sterling as Alfred Sutton, the husband, played fairly well with the exception of the scene in which Freddy Walters, the bachelor, was making love to his wife—then he seemed lacking in just the very traits he should have evinced.

Charles Cherry was smooth, polished and as clever as anyone could have been expected to be in that part. M. H.

FAGG AND WHITE

Reviewed Wednesday afternoon, January 16, at Loew's American Theater, New York. Style—Blackface singing and talking. Setting—Special, in one. Time—Fourteen minutes.

Fagg and White do a black and tan act of the old-fashioned sort, opening with talk and followed by the singing of "I'm Certainly Gonna See About That". Woman sings "Sittin' in a Chair", and there is more talk and several bits of business with bricks and a bottle of liquor. Man sings "When I Say Good-by That Means Good-by Forever". The woman was off several times but did not change.

At the close of the act woman pulls off glove to show white arm and the wig, showing hair cut very short and straight, to give the impression that she is a man doing a female impersonation (at least this is the way it appeared to the reviewer, altho many thought it a clever female impersonation).

Just a medium-time turn that will get by nicely, however, in the neighborhood houses. M. H.

LES KLICKS

Reviewed Monday afternoon, January 14, at Palace Theater, New York. Style—Vaudeville. Setting—Special, in three. Time—Five minutes.

An act of the black art sort, in which electrically illuminated manikins, figures of animals and other eccentricities are introduced in what is called as "The Enchanted Forest".

There was not expressed at the matinee rehearsal, but much could be seen that should not have been in evidence. However, the lighting effects are good and the manipulations of the various figures will probably cause some speculation among the uninitiated as to the modus operandi.

It is essentially a sight act and one that will appeal largely to children. M. H.

FRANZ DRDLA

Reviewed Monday afternoon, January 14, at Palace Theater, New York. Style—Vaudeville. Setting—Special, in two. Time—Seven minutes.

From Dreda, who is known to vaudevillians here perhaps thru the fact that he is the

EVA TANGUAY

Reviewed Monday afternoon, January 14, at Palace Theater, New York. Style—Comedienne. Setting—Specials, in one. Time—Thirty minutes.

EVA TANGUAY simply IS Eva Tanguay! After reviewing thousands of acts over a period of years one gets the knack of simply sitting at a typewriter and rattling it off—words come almost of their own volition, but when one has to review a person unique, a personality in a class by itself, an act which is the embodiment of the SUPREMACY in its class in vaudeville, one must needs hesitate for words to do it justice, even with a vocabulary which in all modesty the writer may be excused for designating as extensive.

It is with a great deal of pleasure this critic has the honor and privilege of reviewing Miss Tanguay, and yet the review gives him more trouble than all the rest put together. He is fearful of saying too much and fearsome that he may say too little.

Before a resplendent and scintillating drop, the Queen Spirit of Vaudeville made her initial bow to a reception that held up the act right at the beginning and must have gladdened the heart of the "Dynamo Force of Vaudeville". "I'm Back Doing Business at My Old Stand" provided an excellent introduction and is the sort of number that one would say is just like Eva.

Another drop of variegated hues served as a background for "I'm the Daughter of Old King Hlokm", delivered as only Miss Tanguay can and in a costume of the freak description, at once bizarre and beautiful, such as Miss Tanguay alone can wear.

"Tuck Me In" was delivered thru a maze of flowers, these being artistically arranged in a large basket which formed the upper part of a most unique costume, Miss Tanguay's head being the flower in the center.

Still another drop on which there was an embossed lion and upon which with tousled hair a la Galatea sat the rider. In white tights, displaying the much-admired and much-talked-of Tanguay legs, and wearing a mirrored waist of the right fitting sort Eva sang "They're Worth More Than a Million to Me"—it is the best number she has had in many a day. Not only is the number timely because of the arrival of Mistinguette here and the advertisement of her so-called "million-dollar legs", but is inherently in itself a clever song and Eva certainly knows how to put it over, as only she can.

"I Don't Care Any More Than I Used To" could scarcely be improved upon and was followed by "I Don't Care", because no audience would think of letting Miss Tanguay go without singing this classic, which really helped make her famous.

The "I'm As You and I" recitation that the writer posited as exceptionally clever quite some time ago was used for one of the encores and verified its earlier impression.

An accurate, or even a superficial, description of Miss Tanguay's costumes would take a lot of space, even the some of the costumes didn't. However, they are original, superb, clever, gorgeous and Tanguayesque.

Just as lifting, just as effervescent, virile, temperamental, tempestuous and vibrating as of yore, this Supremacy of Vaudeville continues to pack houses (business being exceptional all week) and certainly provides a knockout of an entertainment. Following a very quiet act, which left the audience in a state of almost somnolence, in the next-to-being spot, which was a tough break, the Queen of Comedienne's "didn't seem to mind it" and stopped the show with a certainty and assurance that has always been in evidence whenever and wherever she has appeared.

This Wonder Woman is not one of the seven wonders of the vaudeville world, she is the ONE wonder; and there always was, and ever will be BUT ONE EVA TANGUAY! MARK HENRY.

author of "Sonvenir", which has been played, replayed and overplayed by vaudeville violinists, made his first bow, according to the program, to vaudeville this week. Dreda played "Hungarian Dance", "Sonvenir", "Feu Follet" and "Serenade", all of his own composition, and stopped the show at the Monday matinee.

Assisted at the piano by Antonio Ricci Voccol, Dreda at first seemed a trifle nervous. Like many another artist, the violinist closes his eyes as he plays, but unlike many another violinist, Dreda never seemed to exert for technical positions, in fact, his assurance in this

respect seemed to dominate his playing. This was more particularly noticeable in his rendition of "Feu Follet", in which also, admirable bowing of the style perpetual motion, showed the admirable training Dreda must have had.

There seemed, however, to be an absence of attack that one might have expected, and also this reviewer would not describe the tone as robust or virile. Whether this was due to apparent nervousness contingent upon the initial showing at this house was hard to determine, altho this may have been the cause. I should like to hear Dreda again, and trust I may have the opportunity. M. H.

AUSTRALIA

By MARTIN C. BRENNAN, 114 Castlereagh Street, Sydney.

SYDNEY, Dec. 12.—Dame Nellie Melba, accompanied by Henry Russell and Messrs. E. and J. Taft, paid a visit to the Palace Theater, Sydney, last Thursday evening to hear a study class of vocal students, organized by E. A. Noble, in excerpts from grand opera. The diva appeared particularly pleased with the male portion of the chorus, the basses in particular being exceptionally good.

There are many excellent amateur dramatic and musical comedy organizations in and around Sydney, but very few are aware that a company of mutes has been presenting plays in this State for some considerable time. A few weeks back the boys of St. Gabriel's School, Castle Hill, some miles from Sydney, gave a very intelligent and most realistic performance to the delight of a large gathering

of friends and patrons of that institution, and the performance, to an ordinary citizen, was most unique and interesting. Interpreters, from points of vantage, gave the ordinary patrons the gist of the piece as it proceeded.

Among the registrations in Sydney last week was the Wollongong Theaters, Ltd., with a capital of £75,000 in 21 shares. Objects: To carry on the business of cinematograph, theater, music, concert hall and ballroom proprietors, now carried on by Herbert Boland. E. James, A. I. & E. Cox, at Wollongong. Subscribers: H. Boland, E. M. James, W. R. James, M. J. Campbell, A. Frost, M. K. Campbell and H. W. Cox.

It was stated, on the best authority, that Eddie De Tisne and Harrington Reynolds have (Continued on page 106)

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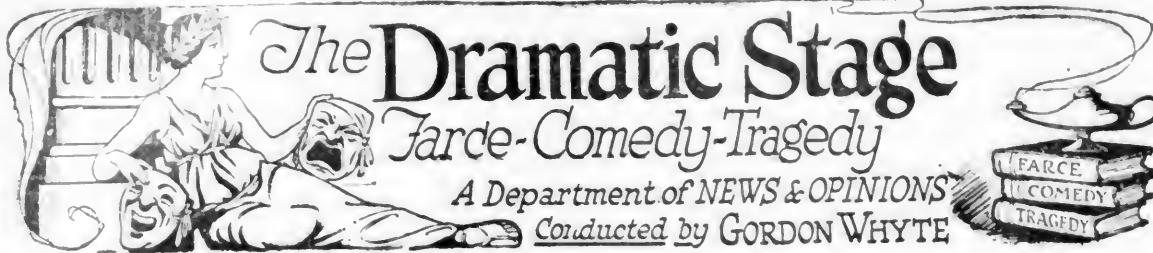
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Broadway Interested in Convention

Figures It May Have Direct Bearing on Equity Situation—Managers Look for Big Business and Agree Not To Raise Prices

New York, Jan. 18.—It is safe to say that no part of the population, outside of Democratic political circles, took a greater interest in the news that this city had been selected as the seat of the forthcoming Democratic convention than the theatrical people. It is believed that fifty thousand people will visit the city on that occasion and all the theaters are preparing for big business. It also happens that the basic agreement existing between the Equity and the Producing Managers' Association expires on June 1, with the convention opening three weeks later. In the event that another agreement was not signed and a strike of actors took place the expected big business would be shot to pieces. It is believed that this prospect will make the managers more amenable to signing with Equity than they have been.

There is another contingency which is engaging the attention of Broadway. This is the thought that the Shuberts and their supporters, who have already expressed their willingness to sign with Equity on a mutually agreeable basis, may do just this, leaving Equity to strike against the non-signing managers. In that event the Shuberts would get all the business during the convention, and the other managers would be left holding the bag.

The convention, which will be held at Madison Square Garden, will be attended by 17,000 people, including delegates, newspapermen and others. It is figured that they will bring others in their wake, so that the figure of 50,000 is not considered too large an estimate of the number of visitors who will come to the city for the big convention doings. It is also certain that most of these folks will look upon the occasion as one for holiday making and will trek for the theaters en masse. It is thought altogether unlikely that the managers will wage a battle with the Equity under these conditions.

Lee Shubert is apparently not going to do any such thing, for he has publicly announced that he will not raise prices at his theaters during the convention and has suggested the calling of a meeting of theatrical, hotel and restaurant men and obtaining a promise from them that they will not raise prices. The Frohman Company and William Harris, Jr., have also expressed themselves in a similar manner.

Equity is elated at the prospect of having the convention in New York. This week it issued an informal welcome from the profession to the delegates and expressed the hope that a strike would not be forthcoming so as to bar the theater from the list of the delegates' pleasures.

While no one seems willing to make an authoritative statement that Equity and the P. M. A. will patch up their differences so that the theaters can be kept open, it is considered in many quarters altogether improbable that a

strike will be allowed to take place for the lack of an agreement between the two associations. The Broadway wise ones are foretelling a getting together so that the theater will reap the harvest of dollars certain to come during the convention.

"UNTOLD GOLD" FOR BROADWAY

New York, Jan. 18.—Edward A. Paulton, whose last dramatic effort was "Her Temporary Husband", in which William Courtenay and Ann Andrews appeared last season, is the author of a new comedy entitled "Untold Gold", announced to arrive on Broadway this winter. Paulton's earlier works include "Look Who's Here", "Flo-Flo", "Adele", "The Midnight Girl" and "Little Boy Blue".

WOODS' BROTHER RETIRES

New York, Jan. 18.—A. H. Woods' twin brother, L. C. Herman, in recently retiring as the head of the firm of L. C. Herman & Company, has turned the concern over to two of his employees.

MARY CARROLL



This dainty young leading woman, whose cameo character of Mamie in "The Potters", at the Plymouth Theater, New York, is considered one of the finest characterizations of the present theatrical season, broke all records for appearances during Christmas week. Playing each night and on regular matinee days at the Plymouth, at midnight she journeyed down to the Greenwich Village Theater, where she appeared as the Virgin Mary in the Chester Mystery plays. Twelve performances in six days was her record.

"MYRTIE" AT BERKLEY

New York, Jan. 18.—Oliver Morosco has acquired the new Berkley Theater, at Fifty-second street and Eighth avenue, for his production of Willis Maxwell Goodhue's play, "Myrtie", the premiere of which is set for February 4. The little playhouse is owned by B. K. Blumberg. Smoking will be permitted in the mezzanine boxes and on the balcony floor, while coffee and cigars will be supplied by the management. A dance floor has been devised for the lighter form of entertainment, to be held between the acts.

COMPANY TO DISBAND

Chicago, Jan. 18.—It is understood that the "A King for a Day" Company, which has been playing in the Cort with Gregory Kelly and which closed in that playhouse last Saturday night, will be disbanded in New York.

VILNA TROUPE NEXT WEEK

New York, Jan. 18.—Harry Thomashefsky announces for a brief engagement a new three-act melodrama, entitled "A Mother's Soul", by M. Markowich, which opens today at Thomashefsky's Broadway Theater. The cast is composed of the Adler Family—Sarah, Julia and Esther—and Yehudi Goldsmith, who has just returned from Europe.

The Vilna Troupe will begin their repertory engagement at that house January 29. The first offering will be S. Ansky's "The Billions".

POWER TO DO "THE SHIP"

New York, Jan. 18.—Tyrone Power has acquired the American rights to St. John Ervine's new play, "The Ship", which is promised for production late next spring. He will play the leading role in addition to staging the drama.

Lovely Mary Carroll Was Once a Bold Militant

Mary Carroll, who gives such a true-to-life characterization of Mamie, a lovable every-day girl in "The Potters", at the Plymouth Theater, New York, is in real life anything but an every-day girl. In fact, she's what one might term a super-girl, for hers has been a singularly picturesque career, on and off stage.

Several years before Mary Carroll was twenty, which isn't many seasons since, she divided her time between the study of music, woman suffrage and the cause of Irish freedom. It was her devotion to Irish freedom that nipped a musical career in the bud and provided Broadway with one of its most promising actresses. Just when she had attained fame as a concert singer in Boston's musical set she became imbued with the desire to help along the cause of Irish freedom, a natural impulse, since her mother was sponsoring the cause. She was adopted as the "baby of the camp". And she was some—er, well, a decidedly lusty infant, considering the fact that she was elected to go to Washington for "the cause". She promanaded up and down before the house of the British Ambassador, reminding him so persistently that Ireland was not yet free that she lost her beautiful singing voice temporarily and was escorted to the local hoogow by a considerable policeman, acting under orders from the State Department.

"How terrible," we exclaimed, visualizing the lovely Mary Carroll behind the bars. "How long were you in jail?"

"Oh," answered Miss Carroll brightly, "just one day. And they were perfectly lovely to me!"

"Then you enjoyed every minute of your militant career?"

"All except the loss of my voice, my singing voice."

"And then?"

"My instructor, Mr. George L. Tracy, suggested optimistically that I should go on the stage, as he considered me a born actress. I acted on the suggestion immediately, going to New York, where I found a part with 'The Better Ole'."

By this time Miss Carroll's voice had become normal and we well remember the delight afforded by her singing, as well as her acting, in "The Better Ole".

Later she appeared with "Dark Rosaleen", produced by David Belasco, followed by a role in "Carnival". She then played with the Irish Players in a "one-acter" entitled "O'Flaherty, V. C.". It is significant in connection with "O'Flaherty, V. C.", that Miss Carroll did not receive a telegram from the author, Bernard Shaw, announcing that she had embodied, even to a more marked degree than he had written, the character as it should have been embodied. Perhaps this is the first time in history that Shaw has not kidded the player of one of his roles.

Thereafter Miss Carroll appeared with Margaret Anglin in "The Woman of Bronze"; "The Moh", by Galsworthy; "The Cradle Song", and "Claire de Lune", with the Barrymores. Then followed a Shakespearean tour with the McEntee Players and a road engagement with Sessue Hayakawa in the Chinese melodrama, "The Tiger Lily", after which she returned to New York and appeared at the Greenwich Village Theater in "Brook". Here the public acclaimed her and definitely placed her among the group of embryonic stars. The play, merited by popular approval and support, was declared a failure and Miss Carroll an unmistakable success. It was in this play, in fact, that Mr. Richard Herndon saw her, and together with Bert Lytell made a bid for her services. She accepted both offers, appearing with Bert Lytell in the big-time vaudeville act, "The Volant", which Mr. Lytell presented for a limited engagement, due to his screen activities, and shortly thereafter beginning rehearsals for "The Potters", in which she is now appearing.

During Christmas week this personable young actress, whose reserved manner contradicts the militant spirit that has curled up for a nap in her loyal Irish-American heart, broke all records for acting. After playing the usual matinee and evening performances in "The Potters" she hastened down to Greenwich Village Theater and appeared as the Virgin Mary in the Chester Mystery plays, accomplishing twelve performances in six days, a metropolitan record for a dramatic actress. Her portrayal of the Virgin was an artistic triumph, a thing of concentrated loveliness.

At the termination of our interview Miss Carroll explained the wonderful sliding sets used in "The Potters". These sets, placed on platforms on rollers, are ready to be rolled on and off stage easily and noiselessly, which explains why the many scenes in "The Potters" are so swiftly unfolded to the appreciative audience. While Miss Carroll painstakingly explained the principles of the sets we interrupted her rudely to ask if she had time for any interests outside the theater, to which she replied: "Yes, for music." As she discussed music we read between the lines that Miss Carroll still has musical aspirations.

Miss Carroll didn't refer to the fact that she has a little side interest, posing as model

(Continued on page 25)

CENT AND QUARTER ROYALTY

German Playwright Gets Shock When Check Comes

Hamburg, Jan. 18.—His "South Seas", recently put on, yielded Alfred Brust, playwright, in royalties paper marks equal to five gold pieces or one and a quarter cents.

Brust bought a postage stamp and sent it to the theatrical agency which had put on his play with his thanks for the manner in which the product of his imagination had been handled.

MISS BORDONI CLOSING SOON

New York, Jan. 18.—Irene Bordoni will close her season on Broadway January 26 at the Lyceum Theater and will head her way over the subway circuit as a forerunner to a tour of the country. Miss Bordoni will continue to star under the management of the Charles Frohman Company in "Little Miss Bluebeard".



DRAMATIC NOTES

Norman Trevor has been engaged for the principal role in "The Goose Hangs High", a new comedy by Lewis Beach.

Alice Duer Miller has completed a comedy of modern society, which has fallen into the hands of William Harris, Jr.

"The Bird in Hand", by R. Iden Payne, made its first flight last week in Pittsburgh at Carnegie Institute. Payne will give his play a New York hearing some time next season.

Social day of the Professional Woman's League, New York, will be observed January 28, beginning at 2 p.m., in the McAlpin Hotel. Mrs. Hansch H. Camp is chairman.

Max Leichtmann, a leading theatrical producer of Germany, plans to open branch offices in New York with a view to presenting some of his European successes in the English tongue.

A writer in The Christian Science Monitor, speaking of the Chinese theater, observes: "It (the play) is a rich and spicy fare and Occidentals cannot hope to understand it. But once seen it is impossible not to desire to see it again. Which cannot always be said of American drama."

Gerhart Hauptmann, German poet and dramatist, has accepted an invitation to deliver a series of lectures in Petrograd, Russia, in conjunction with the production there of his world-famous play, "The Sunken Bell", at the Academic Theater. The author will speak on modern German literature.

Geo. V. Hobart, the playwright, suffered a stroke (slight cerebral hemorrhage) at his apartments in the Knickerbocker Hotel, New York, January 11, and was removed to Atlantic City, where, tho still seriously ill, he is re-

COMING TO BROADWAY

New York, Jan. 19.—The Broadway opening number six for next week and will, incidentally, open up two houses to the drama which have been occupied by motion pictures all season. These houses are the Astor and the Forty-Fourth Street.

The first production of the week will be made Sunday afternoon at the Garrick Theater by the Theater Guild. The play will be "The Race With the Shadow", by Bethell von Scholz, and it is offered to Guild subscribers only. Later it may be played for special matinees. The cast contains only three characters and they will be played by Helen Westley, Arnold Daly and Jacob Ben Ami. The play has been staged by Otto Nebelthau, director of the Munich Schauspielhaus and Art Theater.

On Monday night Laurence Schwab will present "Sweet Little Devil" at the Astor. This is a musical comedy in three acts, with a book by Frank Mandel and Laurence Schwab, music by George Gershwin, and lyrics by B. G. de Sylva. The production and costumes have been designed by Lee Simonson, the dances were staged by Sammy Lee and Edgar McGregor directed the book. The cast includes Constance Binney, Marjorie Gatenon, Franklyn Ardell, Irving Beebe, Ruth Warren, William Wayne, Rae Bowdin, Charles Kennedy and William Holbrook.

"The Living Mask", a satirical comedy by Luigi Pirandello, will be presented by Brock Pemberton at the Forty-Fourth Street Theater on Monday night. The cast will be composed of Arnold Korff, Ernsta Lascelles, Warburton Gamble, Thomas Loudon, Gerald Hamer, Kay Strozzi, Stuart Bailey, Thomas Chalmers, Rex K. Benware, Ralph Machane and Arthur Bowyer. The settings of the play have been designed by Robert Edmond Jones and a new translation of the play by Arthur Livingston will be used.

Henry W. Savage will offer a musical comedy, "Lollipop", by Zelda Sears, with music by Vincent Youmans, at the Knickerbocker Theater on Monday night. The featured player is Ad-May, and she will be supported by Zelda Sears, Florence Webber, Gloria Dawn, Virginia Smith, Leonard Celley, Nick Long, Jr., Karl Stall, Leonard St. Leo, Addison Fowler and Florenz Tamara.

On Tuesday evening Brock Pemberton will present Zona Gale's "Mister Pitt" at the Thirty-Ninth Street Theater. The title role will be played by Walter Huston, and the cast includes Antoinette Perry, Minna Gombell, Ethel Wright, Mimmie Milne, Adelaide Fitz-Allen, C. Henry Gordon, Parker Fennelly, Helen Sheridan, Emily Lorraine, Marion Allen, Florence Peterson, Borden Harriman, Florence Barrie, Catherine Sayre, Mildred Miller, Marie Haynes, Laura Sherry and Frederick Webber. This play is a dramatization of Miss Gale's novel, "Birth".

Anna Lambert Stewart will present "The Gift", a play by Julia Chandler and Alethea Luce, at the Greenwich Village Theater on Tuesday night. The cast includes Doris Kenyon, Pedro de Cordoba, Leonore McDonough, E. Bingham Pinto, Ida Mulle, Frederick Macklyn, Elizabeth Bellairs, Madeline Davidson, G. Davidson Clark and Alice Parks.

LOVELY MARY CARROLL WAS ONCE A BOLD MILITANT (Continued from page 24)

for a new doll to be placed on display as the typical American doll by the Jane Grey Doll Company. To be true to the model the doll must have big brown eyes, shining dark hair, a small mouth with curves of Irish-American humor and a daintily tilted nose and a suggestion of the oval in the round baby face. But there's one thing we are sure the doll will not possess, and that is the bright gleam in Mary's eyes that is the only present clue to the spirit militant.

ELITA MILLER LENZ.

Arthur H. Bridge, Virginia Myers, Mrs. J. E. Crum and Susan Rieker Knox.

Peggy O'Neill is to have a new play for her next London season. The title and author are still unknown quantities. Miss O'Neill (Continued on page 37)

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 19.

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists various plays and their performance records in New York.

*Closed January 19.

†Closed January 12.

IN CHICAGO

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists various plays and their performance records in Chicago.

Emma Dunn has been engaged to succeed Laura Hope Crews in "The Changelings". Henry Miller has booked the production for a long tour.

Laurette Taylor has returned to New York. Miss Taylor, until recently, has been confining her dramatic efforts to the pictorialization of "Happiness", the Hartley Manners play in which she starred some years ago.

Show business, especially in the dramatic line, is "slow" in Northfield, Minn. This town, with 4,000 population and more than 1,600 students in its two colleges, hasn't had a regular show for months.

The Players' Company, Inc., will offer as the second production of the season at the Lenox Hill Theater, New York, a play by H. G. Wells and St. John Ervine, called "The Wonderful Visit". Rehearsals are now in progress under the direction of Henry Stillman.

John Henry Mears has acquired a play which has lately undergone a process of rewriting at the hands of Harvey D'Higgins and Harriet Ford. The title has yet to be affixed. It is understood that Marian Mears will be entrusted with the leading role.

covering. The stroke was brought on by a nervous breakdown due to overwork and a bad cardiac condition.

"Fatches", a new comedy drama, is announced for production by Harold Holstein and Joseph Graham. The play was put in rehearsal with a cast comprised of Alice Putnam, Dodson Mitchell, Aileen Bronson, Elwood F. Hostwick, Edith Hing, Mary Hampton, William Pierce, Warren Lyons, John Sharkey, George Cassellberry, Walter Connolly, Harry Neville, Bennett Southard, Charles T. Lewis and W. H. Brown. The play will have its out-of-town premiere February 4 at Scranton, Pa.

Mrs. Harry S. Van Camp served as chairman of a delightful musicale held recently at the home of Mrs. Edith R. Pearsons, president of the Manhattan Study Club, in New York. Artists on the program included Katherine Egan, pianiste; Charles Hargraves, tenor, formerly of the Metropolitan Opera Company; Mrs. Carolyn Stoddard, soprano; Alice Remsen, character impersonator; Clifton Berger, tenor; Laurence Berger, accompanist, and Everett Barlin, tenor. The club presented a bouquet to Mrs. Pearsons, who presided at the tea table, being assisted by Mrs. Jonathan Wells, Mrs.

AS WE write this it feels enough like spring to give us an attack of spring fever. : : : The weather is more of a subject of conversation than ever. : : : Even Tom has to begin his column with it. : : : Now that is done, we will turn the spotlight on our pals. : : : We saw quite a few of them at the reception given by The Green Room Club. : : : The club handed out tea to the ladies and gave them an opportunity to roam over the premises. : : : We males tagged along as guides, philosophers and friends. : : : We glimpsed Georges Renavent and Gabrielle Ravine, his wife. : : : They told Tom that they would probably be seen in vaudeville before long and an act is being prepared for them right now. : : : We also saw Leslie Auston and his spouse. : : : Leslie is very busy with the films these days, being in big demand as the manly hero. : : : As a fact, we could fill up all our space with the names of those present, but we must reserve a bit for other happenings of the week. : : : Prominent among these was the opening of "The Miracle", which has made a big impression, as well it might. : : : We had a chat with Oliver M. Saylor in the lobby. : : : Oliver was nearly all in after the strenuous work of preparation for the opening. : : : He made a fine job of his end of it, getting yards of space in the dailies, all calculated to drag the elusive dollar thru the box-office window. : : : In the midst of it all he found time to prepare a 500-page book on Max Reinhardt for the press. : : : We saw an advance copy and it is a magnificent volume, gay with colored plates. : : : The other big event was the opening of the Max Hart trial against the Keith people. : : : Tom went down to the courtroom and found it packed with showfolks. : : : They were about evenly divided between spectators and witnesses. : : : Among others we saw that famous team, Ernest Carr (sometimes known as "The Covered Wagon") and Pat Walshe (sometimes known as "General O'Kneek"). : : : They were having quite a jolly time of it, tho Tom suspects there was not quite enough scrapping to suit them. : : : The array of counsel is imposing and Martin Littleton, who is appearing for Hart, is a particularly agile and fluent speaker. : : : We have received a letter from our old friend, Walter Le Roy, of Le Roy and Lytton. : : : Walter reminds us that the title of the Equity Players' play, "Neighbors", is the same as the vaudeville act he has been doing for the past ten years. : : : We know it, Walter, but what of it? : : : That sort of opposition will neither hurt you nor the Players. : : : We also had a letter from Arthur Geary, who is back with the De Wolf Hopper Opera Company. : : : Arthur enclosed a notice from a Minneapolis paper which paid him a nice compliment. : : : Knowing Arthur's ability as we do, all we can say is that it was deserved. : : : Arthur Row tells us that he has received a note from Queen Alexandra complimenting him on his articles on Bernhardt. : : : We didn't know Arthur was so chummy with royalty. : : : We shall give him the accolade when we see him again. : : : With a stuffed club! : : : Looks like the end of the column. : : : Next week "East Lynne". TOM PEPPER.

Mary H. Kirkpatrick has obtained the dramatic rights to Rebecca West's novel, "The Return of the Soldier". Production, however, will not be made before next season.

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DRAMATIC STOCK

Reviews, News and Comment by Alfred Nelson
Communications to 1493 Broadway, New York

DRAMATIC STOCK DIRECTORS

Decline To Remain Dormant—Director Offers Logical Reasons for Their Apparent Delinquency

New York, Jan. 20.—Several weeks ago we published an article headed "Decline of Dramatic Stock" and, as we expected, it caused several managers of theaters and directors of productions to sit up, take notice and give more than their usual thought to the subject, and with an intelligent man to think is to act, and several of them are acting for the good of the cause by communicating their thoughts to us in the form of protests against prevailing conditions that tend to the decline of dramatic stock.

What we personally think has little or nothing to do with the matter, therefore we are setting forth what directors of productions think, and if it will cause others to think and act it will in all probability lead up to a movement by managers of theaters and directors of productions to remedy the evils that now hold sway in this popular form of theatricals.

In a recent conversation with a director who in former seasons was one of the best known and most popular leading men in stock, and now, due to advancing age, a director, he said: "There was a time when a director of stock was the supreme ruler of the productions and presentations. In those days he selected the plays, arranged for the script, and, if found suitable for his company, contracted for the parts and casted his company according to type, talent and ability. But those days are no more, for the reason that for the most part the houses now devoted to dramatic stock are controlled by real estate operators, who try to manage or employ someone to manage their house and dictate the policy of the house and stage, including the selection of plays and players with the result that the director has but little to say or do in the selection of their play or players."

"This is one of the reasons for the decline of dramatic stock, and it will continue as long as directors remain dormant. Let them offer logical reasons to the real investor of money in houses for a re-establishment of their former prestige and they will be taking a step in the right direction in remedying the evil that tends to the further decline of dramatic stock."

"Your play broker informant advanced the theory that the decline was due to managers using antiquated plays because the royalty was low, but I can not agree with him in that. It's not the low royalty play that the managers seek so much as a more equitable royalty, whereby the manager playing to small seating capacity and low prices can get a play at a price lower than the manager of a big house and high prices. Population plays a great part in attendance, but to make zones, in which all alike must pay the same royalty, means that only the larger seating houses and higher-price houses can pay the royalty asked for by the brokers."

That there are many men of many minds has been made manifest by numerous communications that have reached us since the aforementioned article appeared in print, and in giving publication to several of them on this page we are doing so in the belief that we are laying the foundation for many future communications that may tend to make our readers think and act for themselves along similar lines and make this department more useful than heretofore. Therefore we hope that our readers will read and ponder over the communications and act accordingly, resting assured that any contributions they send in will be treated in confidence, and the name of the writers withheld from publication unless they request that their names be signed to their articles.

Here Is Food for Thought

Editor Dramatic Stock—Following the suggestion in your comment in "Decline of Dramatic Stock", after a thorough analysis of the article in dispute, it is very obvious that your Informer bases his information on the decline of his own business rather than on any reliable statistics. Stock is not on the decline, but on the increase. The coming season will see more stocks operating than any year in theatrical history. True, many companies are having difficulty, but why blame it on junk plays? More than thirty years in stock has taught me that most New York

Frohman Co.

successes are worn out for stock purposes before they are released; thus, many stock failures in the past trying to pay outrageous royalties.

Wide-awake managers realize that new, meritorious plays are bigger money getters than old ones, whether the author is known or not, provided his company possesses all the requisites for permanent stock success, which is the greatest difficulty we are facing today, but once thoroughly established the necessity of using well-known plays are cut to the lowest notch.

There is nothing speaks louder than the per-

of it all is that they can be secured at a price that stock can pay.

Very truly,
AN OLDTIMER.

Why Not a Dramatic Stock Organization?—Co-Operation Assures Mutual Benefits

My Dear Mr. Nelson—Your paper is lending an invaluable service to stock managers and directors thru the medium of Gordon Whyte's reviews. It enables us to get the true value of the late New York releases and their future worth for stock.

You no doubt are aware that we stock managers receive glowing accounts each week of some wonderful New York success, just released for stock at the wonderfully cheap royalty of \$250 up, and when we look further we see where the play was a beautiful flop, but why be honest with the stock managers if it means a nice royalty? Why should the stock director be compelled to resort to The Billboard for his scene plots? Should not the royalty include a script with adequate scene, property, electrical plots and full description of the play? In our current play now under rehearsal the entire second scene of one act is missing, but this

KENNETH FOX

A Man of Many Parts, Lawyer, Journalist and Actor

Where Kenneth Fox was born, schooled and what juvenile gang he belonged to we have no means of knowing for the reason that we have never met him, but from what we have learned of him from his charming wife we are inclined to believe that he must have been a "regular kid" in his younger days or he would not have become a student of Blackstone, a graduate lawyer, member of the bar in the State of Ohio and later a practical journalist on two of New York City's leading dailies.

Be that as it may, his journalistic work brought him in direct contact with the theatrical profession, and, being a versatile writer, he decided to become a playwright. Knowing that it could not be done thru a correspondence school study, decided to study it from the only place practical—backstage.

Mrs. Fox did not take us into her confidence sufficiently to tell us of all that Kenn went thru during his novitiate days. Suffice it to say that he did what many others of his kind have done, and will continue to do, in their study of the art of acting, and he succeeded where many others have failed.

Last season Kenn supported Doris Keane in "The Czarina" at the Empire Theater, New York City, and on tour. Later he joined Elsa Ryan in her hit-time sketch, "Teg for Short" and is now negotiating to appear in a new act by Sydney Toller opposite Miss Ryan in the leading role.

For the past twenty weeks Mr. Fox has been the leading man of the Warburton Players at the Warburton Theater, Yonkers, N. Y.

ALFRED NELSON.

KENNETH FOX



A graduate lawyer, ex-member of the bar, former metropolitan journalist, and now leading man with the Warburton Players at the Warburton Theater, Yonkers, N. Y.

sonnel of your organization. Members should be such that command the respect and confidence of theater patrons; able to mix and create individual following; only actors with these essentials are an asset.

Unpopularity, questionable notoriety and public dislike for one or more members is a greater liability than a \$500 or \$5,000 play can overcome. For this reason many theater and stock managers have suffered financial loss in trying to hold some personal favorites and attempting to force the public to accept them.

Permanent stock is a branch of theatricals that stands alone. It must be handled and treated differently from many angles. Numbers of new stock managers have entered the field this year; they are learning their lesson and you can look for big things next season. The older and wiser stock operators are not complaining, so please, Mr. Nelson, do not discourage theater owners and finance that contemplate stock investment by inferring that the shot business of a play broker means the decline of dramatic stock. Say rather it is the awakening of the stock manager, who knows that there are more better plays stored away than New York has ever seen. The best part

is a weekly occurrence. In substance, Mr. Nelson, we have many complaints and difficulties in overcome, and in my humble opinion stock is very much in need of the combined and concerted efforts of all stock managers to get together, form an organization, exchange ideas, be truthful with each other and put stock on a permanent basis.

At present we are just a number of separate small units floundering around in the dark, and as this is the day of organization why not get together and correct some of the evils, demand the attention we should receive from those who depend on us for their existence and make stock a permanent institution?

I believe, Mr. Nelson, that your capacity you could advocate a meeting of the stock managers at some neutral point in the near future where we can form ourselves into a stock managers' organization. Very truly yours,

He Evidently Reads This Department

Dear Mr. Nelson—What is the matter with the stock page, or, rather, what is the reason that stock people don't take advantage of the page, would be a good heading for this letter.

I have noticed that in the last few issues the "Personality" column has been either

missing entirely or is so small that it is apt to be overlooked.

Is it possible that members of this branch of the profession are not sufficiently interested to keep it alive with news of themselves? I hardly think so, for I have heard more than one express their disappointment when the "Personalities" do not appear, and it strikes me that the only reason they do not send in items is because they think that you will publish their names and other members of their own company, or those in other companies who know their name will accuse them of trying to get free press notices for themselves. Convince them that you will withhold their names and I'll wager that you will get more news than you can handle.

I fully agree with what you published in this week's issue about reviews by local writers—there are very few of them that get the reviews right anyway.

I often wondered why the same companies appeared every week and why so many well-known companies did not appear at any time.

Speaking of the plays being reviewed by your dramatic department when they are first produced, why can't you devote a little space in the Dramatic Stock Department to the production, setting forth its advantages or handicaps for stock when released. Give the manager of stock a little advice on the show. For instance, it may be all right for a large company, but there may be too many characters in the play for stock without the stock company actors being forced to double or call on local amateurs to fill out the cast. Then again they may use a scenic production that required months to equip and a stock company would find it impossible to duplicate or even give a poor imitation.

One hears often that stock is losing its grip in favor of movies, but it wouldn't if the managers of stock would advertise their theaters and shows as much as the movie-house managers advertise their pictures.

Cut out the reviews if you will, but do not cut out the "Personalities". Why, every item that I have ever sent in, that was published, has been preserved by everyone that I have mentioned. Give us more "Personalities" and less reviews.

LEADING MAN

Comment

The foregoing are only a few of the communications that we have received from our readers, and we are going to give space to others in coming issues, one in particular that has just come in criticizing the play brokers for the condition of scripts sent to managers.

ALFRED NELSON.

PERSONALITIES Here and There

Joseph Turner, formerly with Henry Jewett's Players in Boston, is working temporarily with Harry Bond at Pittsfield.

Samuel Lewis, manager of Gordon's Olympia Theater, Gloucester, Mass., thinks mighty well of the Augustin Stock Company that is tenaning his house. So do the local audiences.

Zera Garver (Mrs. Frank Bond), who is a member of the Temple Players at Hamilton, Ont., is spending a week visiting with Mr. and Mrs. Harry Bond at Pittsfield, Mass.

Walter Gilbert, leading man of the Boston Stock Company, was given a much-needed rest. The records show that he has passed his thousandth performance with the Boston Stock by a good margin.

Both Garland was a pinch hitter with the New Bedford Stock Company in filling the role of Mabel in "Lombardi, Ltd." She made a hit in the same part when the Boston Stock Company produced this play a few weeks ago.

Jas. R. Hotchkiss, scenic artist, is now with the Gladys Klark Company in Bermuda, and his work in productions has caused much favorable comment from the natives, who are young on art.

Persons with tender hands are cautioned to be careful when being introduced to Edward Harvey, the popular villain of the Boston Stock Company. He has one of the longest and firmest handshakes on record.

Alfred Swenson, of the New Bedford Players at New Bedford, Mass., during the past season, was an active member of the local lodge of Elks, which has passed resolutions of regret at his closing with the company to enter a new field of theatricals in the South.

Beatrice Howarth (Mrs. Harry Fisher), member of Harry Bond's Players at Pittsfield, Mass., was operated on at Hillcrest Hospital January 3. She is reported as doing nicely and expects to return to the cast in about a month.

Thomas Pawley is now in his seventh week as dramatic director of the Princess Players, Des Moines, Ia. Mr. Pawley replaced Chas. D. Pitt. The week of January 6 the Princess Players presented "Cameo Kirby", with "Mary" and "The Gold Fish" to follow.

Lee Smith, the popular leading lady of the Empire Theater Players, Salem, Mass., returned to the company after an illness lasting more than a month. During her absence the feminine leads were in the capable hands of Lois Bolton.

Some dear old memories were brought back at the Somerville (Mass.) Theater recently when John J. Geary, once a popular member of the old Castle Square Company, appeared with the Somerville Players in "Potash and Perlmutter", playing the part of the millionaire.

The William Augustin Stock Company at Gordon's Olympia Theater, Gloucester, Mass., presented "Adam and Eva", with William Augustin and Ruth Floyd in the principal roles. Madame Martelle entertained the Gloucester folks while Mr. Augustin spent part of his vacation on a trip to New York.

Percy Kilbride was offering an explanation to his fellow players as to why he continued to remain with the Plainfield Players at Plainfield, N. J., but all that we caught of his explanation was commendation of the management for the holiday banquet that it tendered the company.

The folks up in Gloucester, Mass., are all talking about the great work of David Walters as Charles Young in "East Is West", presented by the William Augustin Stock Company about a month ago. His portrayal of the advanced character made such an impression on Gloucester audiences that they have been calling him "Charles" ever since.

Wm. A. Hill, technical director, and Norman Bonds, scenic artist, of the Grand Players Grand Theater, Davenport, Ia., were recently each presented with beautiful leaving gifts by the stage crew in appreciation of the beautiful results, the beautiful productions and one of all the complete harmony existing in the work backstage.

Edward Waldmann, Shakespearean actor, is now touring the South, playing "The Merchant of Venice", "Taming of the Shrew" and his own version of "Dr. Jekyll and Mr. Hyde" on the Independent Lyceum Circuit, and

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as stock star in different dramatic stock houses, being supported by the local companies. Mr. Waldman is now in Texas en route to the Pacific Coast.

There will be a change in the leads for the Al Lintinger Players, who are now in their second year at the Opera House, Lowell, Mass. Victor Browne and Hazel Corinne left the company after the Saturday night performance, January 19. Miss Corinne was a newcomer in Lowell this season, while Mr. Browne joined the company near the close of the season last year.

Little Helen Olcott, the protegee of the Alhambra Players at that theater in Brooklyn, N. Y., is in Philadelphia this week playing the part of Jessie, the little mother in the "Fatal Wedding", with the Mae Desmond Players at the Desmond Theater. Just prior to this engagement little Helen appeared in Schubert's "Blue Bird" at the Jolson Theater, New York City.

Theodore Liebler, Jr., has completed arrangements with Lacey & Wolford, the dramatic agents, to handle the release of "Success" for dramatic stock. Mr. Liebler's play first opened at the Harris Theater, New York City, in 1918, where it lived up to its title for four months, then en tour for some time and taken off to be screened, with its first appearance at the Capitol Theater, New York City, last season.

Helen Basinger, ingenue of Harry Bond's Players at Pittsfield, Mass., was nominated as one of the contestants for the contest which is to select a young lady to act as Miss Pittsfield in the winter sports carnival soon to be held there. Miss Basinger, who is very popular, led the contest for the first few days and then she voluntarily withdrew, as there was some little opposition to the idea of anyone acting as Miss Pittsfield who is not a native of the city. Miss Basinger has made more friends by her graceful withdrawal than she might even have made by being elected.

Lillian Desmonde, who became one of the most popular players that ever played with the Harder-Hall Stock Company in Bayonne, N. J., is not only a capable player but a poet, which is made manifest by a poem which will be published in this department as soon as space is available, for Miss Desmonde while in Boston accompanied Nicholas Kenney, creator of the famous pictorial character of "Jean Baptiste" in "The Boston American", to the opening of "Little Old New York" and there absorbed much of Mr. Kenney's dialect, and the players at Lowell, Mass., will be given an opportunity of hearing it when she opens there in "Little Old New York".

Prologing Plays and Players

(Week of January 7)

Boston Stock Company

Boston, Mass., St. James Theater—"The Eleventh Commandment", casted viz.: Walter Gilbert as Anthony Davis, Houston Richards as Richard Brooks, Edward Barney as Vere Hamilton, Samuel Godfrey as Harvey Durant, Adelyn Hushell as Nancy Durant, Anna Layng as Claudia Barry, Viola Houch as Bernice Hamilton, Jill Middleton as Nitty Maynard, Ralph M. Rowley as Evans, Harold Chase as policeman, Ralph Morehouse as policeman, Frederick Snow as hotel clerk, Mark Kent as Inspector Nolan. Staged by Samuel Godfrey. Scenic effects by Clarence Hanson.

Plainfield Players

Plainfield, N. J., Plainfield Theater—"Scrambled Wives", casted viz.: Louisa Valentine as Lucille Smith, Nora Strling as Connie Chilverick, Gretchen Thomas as Beatrice Harlow, Anna Athy as Bessie Carleton, Mrs. James Gardner Rossman as Margaret Halsey,

Carroll Ashburn as Larry McLeod, Percy Kilbride as John Chilverick, William J. P. O'Brien as Dicky Van Arsdale, William J. Townshend as Benjamin Halsey, Daniel Davis as Martin. Staged by Daniel Davis. Scenic effects by Claude Allen Lewis.

Sherman Stock Company

Fort Wayne, Ind., Strand Theater—"What's Your Husband Doing?", casted viz.: Marie Davidson as Helen Wildcast, Jesslyn Dezell as Gwendolen Pidgeon, Kenneth Rowland as Robert Ridley, Jack Kingston as Charles Pidgeon, Wm. K. Hackett as John Wildcast, Violet LeClear as Sylvia Pennywise, Myrtle Ross as Beatrice Ridley, Jack Emerson as Cyrus Tronman, Wm. Griggs as Peter Kogan, R. E. Hilliard as Steve, George Donahue as Paul Graham. Staged by Roy Hilliard.

(January 10-11-12)

Ella Kramer Players

Sunbury, Pa., Chestnut Street Theater—"The Man Who Came Back", casted viz.: Genevieve Berkeley as Griggs, Helen Aubrey as Mrs. Gaynes, Frederick Clayton as Thomas Potter, Ralph Crabtree as Chas. Reising, Gordon Ruffin as Henry Potter, Joseph Flynn as Captain Trevelan, Gall Sheldon as Olive, Ella Kramer as Marcelle, George Gilday as Captain Gallon, Wesley Barney as Gibson, Bruno Wick as Sam, Gordon Ruffin as Binkie. Staged by Miss Kramer. Scenery by George Gilday.

(Week of January 14)

Anne Nichol's Park Players

Erie, Pa., Park Theater—"The Hour of Glass", casted viz.: Frances Pitt as Nellie, Margaret Knight as Margaret Case, Florence Burroughs as Mrs. Brandt, James McMahon as Frank, T. W. Gibson as James Burke, C. Russell Sage as Carroll, James Phillips as Crowley, Edwin Brandon as Watson, Albert McGovern as Harvey Lake, Walter Cartwright as Edward McClellan, Hugo Pelham as Judson Atwood, James Phillips as Wada, Suzanne Higgins as Edith, Edwin Brandon as Hon. H. T. Patterson.

The Auditorium Players

Malden, Mass., Auditorium Theater—"What's Your Wife Doing?", casted viz.: Walter P. Richardson as Gerald Warner, Edith Gresham as Hawkins, Richard Castilla as a policeman, Betty Laurence as Edith Somers, Robt. E. Lawrence as Burr Shrewsbury, Guy Hester as Judge Somers, John Holden as Christopher Skinner, Bella Cairns as Beatrice, Artanz Ritchie as Lyman Webster, Jack Taylor as Bellamy Sheppard, David Smiley, Jr., as Wilson; Jack Westerman as Samuel Skinner, Mr. Castilla as detective.

The Brockton Players

Brockton, Mass., City Theater—"The County Fair", casted viz.: Nancy Duncan as Sally Greenaway, Vincent Coleman as Joel Bartlett, James J. Hayden as Abigail Prue, Nan Campbell as Taggis, Walter Bedell as Solon Hammehead, Carl Jackson as Otis Tucker, Mildred Mitchell as Tim, Frank McDonald as Biel Parker, By Himself as Cold Molasses.

The Jack Lewis Players

Roanoke, Va., Jefferson Theater—"Won by Waiting", casted viz.: Frank O. Ireson as Hiram Marcoe, Janet Carew as Matilda Marcoe, Nat H. Wade as Bud Fisher, Ella Malmrose as Marlon Gray, Ben Laughlin as Col. Robt. Douglass, Ramon Greenleaf as Andy Marcoe.

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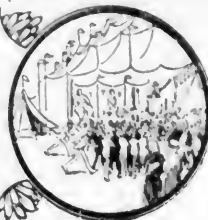
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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

HERSCHELL PLAYERS CLOSE IN VIRGINIA

Season Ends Abruptly on Henderson Circuit — Members Return to Cincinnati

The Herschell Players closed abruptly in Saltville, Va., Tuesday night, January 15, after a tour on the Henderson Circuit. All but three of the members returned to Cincinnati, where the company played the circle stock houses before going on the road. In commenting on the sudden closing Herschell Weiss, manager, and who played the leading roles, said the company's largest share for a night performance was \$35. Weiss said his reward was sleepless nights and many hours of grief. Virginia—at least some parts of it—holds no further interest for members of the Herschell Players, who will only trespass on Virginia soil to view the scenic beauty of the hills that look down upon this historic State. Bert Newell was proud to be a member of the company, the members of which, he said, worked hard and relentlessly to please. Mr. Weiss in turn highly recommended Mr. Newell as a female impersonator and told what an excellent performance he gave in a female role in "Just Plain Jim", one of the company's plays. He also said Mr. Newell has a large assortment of beautiful gowns. Mr. Newell will play all the club and vaudeville dates available in Cincinnati, and then leave for Detroit or Cleveland. Mark Hogan is said to have given up an office position in Cincinnati to experience his first road tour with a theatrical company, but said that the disastrous tour of the Herschell Players had not caused him to give way to disappointment. Mr. Hogan had no complaint to make except to say that he contracted a cold playing in heatless theaters and had only two hours' sleep in twenty-four on the return trip to Cincinnati. Hogan believes Virginia audiences are the most fastidious he has every appeared before, and said that girl shows hold the foremost place in the taste of Virginians.

J. Lawrence and Madlin Nolan and Orrin Brandon went to Bristol, Tenn., following the company's closing to await replies to their ad in last week's issue of The Billboard. Nolan says he regrets that he left a cozy fireside in Cincinnati, where his wife's aunt had arranged to accommodate them for the winter. May Plummer is also a Cincinnati and will probably remain in the Queen City for the balance of the winter. Bob Teopfert, a member of the Herschell company during its Cincinnati engagement, was surprised to learn of the unsuccessful trip. Teopfert declined an offer to accompany his associates on the road for the reason that he holds a responsible position with a Cincinnati firm and did not care to troupe this winter. Bob is now studying a difficult part for his next appearance with the local Art Theater Players at the Cameo Theater.

HOUSE CHANGES POLICY

The Guthrie Theater, Guthrie, Ok., is reported to have changed its policy from repertoire road attractions in favor of Paramount pictures. The house is said to have been renovated and rechristened the Paramount, and will be conducted under the new management of John Noc.

BILLIE DOSS WAGONER



Billie is the son of Mr. and Mrs. Billie Wagoner, of the Milt Tolbert Shows, of which Mr. Wagoner is general agent. The little fellow is named after Billie Doss, feature comedian of the Lascas White Minstrels.

FIREMEN MAINTAIN ORDER AT SADLER PERFORMANCE

Waco, Tex., Jan. 16.—Harley Sadler and his excellent company are packing them in at the Orpheum Theater this week. At the night show Monday firemen were compelled to maintain order among the big crowd endeavoring to get in. Harley is one of the most popular showmen to play this city, and in the opening play Monday night stopped the show nearly every time he tried to talk in the most laughable part he has ever played here. Herbert Thayer, Billie Sadler, Ethel Snow, Marvin Landrum, May Fisher, Ted Chase, Rose Landrum and Buck Howard were convincing in their respective parts and are popular with local theatergoers. The big-time vaudeville between the acts made a tremendous hit, and included Ethel Snow in contralto solos, Mr. Sadler in comedy and the high-class team of Petty Reat and brother in a unique musical act. Chas. Harrison's "Sainted Hypocrites and Honest Sinners" was offered the last half of the week. Mr. Sadler plays the part of the honest sinner and

BLOODHOUNDS SOUND WARNING OF FIRE

Four bloodhounds belonging to the Newton-Livingston "Uncle Tom's Cabin" Company are credited with having saved the Steubenville (O.) city building, in which the Victorin Theater is located, from serious disaster recently when fire broke out in a small room adjoining the council chambers on the first floor. The dogs were taken to the theater stage early in the morning, and about nine o'clock put up a howl and tried to break their leashes. Their prancing about and howling alarmed their caretaker and house employees, who summoned the janitor of the building, and, upon investigation, discovered smoke rolling from one side of the building. Firemen were called and extinguished a small blaze on the floor of the lavatory.

NEW OVERLAND SHOW

One of the many new open-air shows to take the road as soon as spring makes its appear-

THE HOLLAND-LEE PLAYERS



These repertoire folks were photographed Christmas Day during their week's engagement in a Texas city. Reading from left to right, back row, are Milan L. Miller, Chas. Callender, "Jimmie" Rice, Geo. C. Saylor, agent; W. G. Courtney, Frank Rickard, R. G. Williamson. Second row: Jason Anderson, Managers and Owners Harve Holland and Adrian "Billy" Lee; T. Bridges Clark, orchestra director; Craddock Rule, Everett Stover. Front row: Edna Wood Miller, Maxine Holland, Euna Vaye, Dorothy Lee Dumas, Nora Clark, Blanche Stover and Grace Callender. The mascots are Billy Miller, Junior Holland and Wayne Callender. This attraction is 100 per cent Equity.

it is said to afford him an unusually pleasing part. The Reats are programmed to give a double xylophone act, together with specialties by Miss Snow, Mr. Sadler and other members of the company. Special music is furnished by the Sadler orchestra.

CHICAGO STOCK COMPANY

Kingston, N. Y., Jan. 17.—The Chicago Stock Company is playing its annual engagement at the Kingston Opera House this week. The opening play was "Nice People". Tuesday "Six-Cylinder Love" was presented, and Wednesday "Smilin' Through" was given. Thursday the play was "Her Temporary Husband". Friday "Getting Gertie's Garter" was cast for presentation. "The Love Nest" was down for the closing play. A splendid line of press ads and cuts was used in connection with the local engagement. Jean White is leading woman. Charles H. Roskam is presenting the Chicago Stock Company.

BASH-LESTER PLAYERS TO HAVE STOCK RUN IN ENID

The Bash-Lester Players opened for a stock run at the American Theater, Enid, Ok., January 21. The American is looked by Brian Corrigan, widely-known Southwest agent. With the company are Margie Thralla and Alice Southern, dividing feminine lead roles; Ruby Pearl, Libbie Brittain, Daisy Houston, Baby Cleo Dolores, Doc Win. Bair, Howard Johnson, Kay Bash and Verge Lester, owners, and Manager H. E. Chase.

ance will be the Duross Overland Amusement Company, presenting moving pictures and vaudeville under canvas. The owner, Clarence (Mickey) Duross, is an old-time concessionaire. Concessions will be operated by Mr. and Mrs. Schuman, Mr. and Mrs. Nail and Leo Hays. Charley Young has been engaged as agent and Harry Williams as picture machine operator. Mrs. Clarence Duross is secretary and treasurer. There will be several vaudeville teams with the show. Four trucks will convey the outfit on its tour of Ohio, Pennsylvania and West Virginia. All the paraphernalia is now in storage at Zanesville, O.

WORTHANS IN CHICAGO

Charles Worthan and wife are in Chicago dividing business with pleasure, and, incidentally, at the time of writing, were preparing for the Equity Ball. The Worthan Dramatic Company will open the 1924 season under canvas early in April. It will be motorized, as heretofore, and play several new towns in addition to an established route. For the first time in six years the company played in houses after the closing of the tent season. Mr. Worthan was pleased with the repertoire of plays he leased from Robert Sherman the past season and says they all gave the very best of satisfaction. With the company at the time of closing were: Charles, Sadie, Jack and Bonnie Mae Worthan, Hal Russell, Mayne Russell, Al and Elvior Greybill and Ralph Whorral.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

GOULD AND LANSHAW

Get Together on Next Season's Route

On January 14, Lloyd T. Gould, owner of The Gould Players, and George Lanshaw, owner of the Lanshaw Players, met at the office of Bobt. J. Sherman (by appointment) and talked over the situation for the coming season. Both shows will play the same territory, but they will not conflict. From what we learn it must have been a pleasure to listen to these managers selecting and "swapping" towns for the good of business. It was done very much like you and I used to do when we were "kids" and had several choice bits of candy of different sizes and which could only be evenly divided by the old "You take this one and I'll take this one" method.

If other tent managers playing the same towns would "get together" and do this same thing, business would be better for all concerned. If there are towns which two shows want to play, let the managers do as Gould and Lanshaw did; lay down a route that protects each show—giving and taking on "first in" and the number of weeks apart in which they will go into town. Another feature of this method is that it does not antagonize the local theater manager. He does not have three or four weeks of solid "tent opry" to buck. As a consequence he isn't always appealing to the town council to raise the license, the local showgoers aren't "fed up" with fourteen to twenty-one straight days of tent repertoire, and it gives them a chance to appreciate both shows. Also it gives both managers a chance to do what all managers are trying to do—go into a town knowing that all you have to buck is the weather and have no opposition to fight.

CLEM-COREY PLAYERS CLOSE

The Clem-Corey Players have disbanded as a result of the serious injuries suffered by Lodema Corey (Mrs. Ralph E. Clem), leading lady, in a recent automobile accident. Mrs. Clem expects to be able to resume work when the company reopens in April. Mr. Clem's company is popular thru the Northwest, where it will play under canvas again next season. In the meantime Mr. Clem will anxiously await signs of spring and the recovery of his wife at their home in Mason City, Ia.

REP. TATTLES

D. B. DeLoos is planning on taking out a dramatic company under canvas next summer, according to word from Cleveland.

Following the closing of the Robt. McLaughlin Players in Burton, O., January 5, Mr. and Mrs. McLaughlin went to Cleveland, while Wm. E. DeWitt and Mrs. and Mrs. Ed Mills returned to their homes in Dayton, O.

Dorothy Dawn refers to her past year's association with the Harley Sadler Attraction as a most pleasant one and expects to continue with the company indefinitely. Miss Dawn's former address in Kansas City is void, as her parents have sold their Kansas City home and now reside in Houston, Tex.

Gerald and Ruth Kenyon, formerly with Leslie E. Kell's Comedians and Paul Zaller Shows for the past five years, have opened an elaborate eat shop opposite the Fifth Avenue Hotel, Topeka, Kan. All fixtures are in solid walnut with a private dining room in connection. They are doing a land-office business.

Robt. J. Sherman has received word from H. Wilmet Young that the former's play, "S'manthy", a comedy-drama, given its premiere by the Young-Adams Company in Charlotetown, Can., New Year's week, was over big with audiences at the Prince Edward Theater. A local critic said "S'manthy" was one of the best plays given during the company's present engagement.

The Miller Show has been playing Florida for the past seven weeks to reported good business. Frank and Lesna Dale joined the company recently, bringing the roster up to ten people. Mr. and Mrs. W. T. Miller have gone to Tampa for a visit with Mr. Miller's sister, leaving the show in charge of Jimmie Beard. Ralph Harris, agent, expects to keep the show in Florida until the middle of March.

A. Paul D'Mathot and wife, Myrtle Scott, have arrived in Cincinnati from Melbae, Ga., where they closed January 5 with the Heffner-Vinson Company. They made the trip by auto and between LaFollette and Jellico, Tenn., found traveling very unpleasant on account of the muddy roads. Arriving in Atlanta, Ga., January 7, they experienced zero weather, incidentally the coldest weather there in twenty years. Paul says he will return to the Heffner-Vinson show next season. Walter Alderson and his wife, who is Myrtle's sister, recently came to Cincinnati from Burton, O., where the Robt. McLaughlin Players disbanded January 5. Walter said the snow was a foot deep in Burton and they had to make a path to the depot

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Wanted, stating salary. I pay ALL after job. Address: J. W. VOGEL, The Minstrel, 211 E. 21st St., Cleveland, O., Jan. 21; Bellevue, O., Jan. 21; Sandusky, O., Jan. 23; Defiance, O., Jan. 21 and 25.

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Good-sized Man for Character. Others write. State age, height, weight and lowest salary. Address

CHARLES K. CHAMPLIN,
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Taunton, Mass., week January 28.

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PERCY SPELLMAN—(medium, Blackface, Rube, Tox, Eccentric, and Character and Light Comedy, strong enough to feature; also Leads or any part cast for Sing Lead in Quartette. Good appearance. Age, 34; height, 5 ft. 8 in.; weight, 170. Twenty years' experience in stock, minstrel, and Musical Shows. MAYNE SPELLMAN—(Character, Comedy and General Business, Great in Comedy Parts, Old Males, Wench, Eccentric, etc. Age, 30; height, 5 ft. 8 in.; weight, 150. Good appearance. Twenty years' experience in stock, minstrel, and Musical Shows. Double and Single Comedy Singing and Talking. Specialties, Good motion wardrobe. Quick, accurate studies. Sober and reliable. Salary reasonable. Can play on wire. Equity contract. Reliable managers only. Address PERCY SPELLMAN, Colonial Hotel, 617 St. Charles St., New Orleans, Louisiana.

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Leading Men and Women, Singing and Dancing. Complete Character Women, Musicians for Jazz Orchestras, and other orchestras. Address: Mrs. Frances, 1115 Union St., New Orleans, La. Jack Parsons, 1115 Union St., New Orleans, La.

WANTED—Good all-around leading scenery all lines, must be in fine condition. No price. WANTED—A 1st class Speciality Team, double bass and 1st class Musical Specialty Team, good singer and dancing. H. & O.; Scenic Artist, good singer and dancing. H. & O.; A 1st Violinist, doubling Bass, and 1st Drummer, full line Traps. Musicians and 1st class Singing and Dancing. WANTED—Speciality team with center Specialty. Show feature. May 1. Considerable salary. Write: Jack L. Smith, Hay Co., White, JACK C. YOUNG, 1115 Union St., New Orleans, Louisiana.

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STOCK LOCATION FOR A 1 ORGANIZED MUSICAL SHOW. Good Musical Comedy People in all lines for 2 Shows. Specialty people that can play any instrument in double 1st horn and Trombone. Also good singing chorus girls. Give full particulars wire. Salary a goodly figure. Pay your own way. O., week Jan. 21; Shamokin, Pa., week Jan. 28.

to catch an early morning traction for Cleveland. Because of this and the fact that the trip to Cleveland was made in a heatless coach Walter contracted a heavy cold.

Your attention is directed to an article on page 55, in this issue, on the subject of Income Tax for professional people. It's worth clipping for future reference.

It may interest repertoire managers playing Wisconsin to know that the Army in Gillett, Wis., under the management of G. H. Swenson, is playing road attractions. The house has a seating capacity of 600, and is equipped with electricity, furnace heat and a stage 18x14.

As has been her custom for many years, Margaret A. Lucker is spending the winter in St. Petersburg, Fla., where she has several business interests. Miss Lucker is also a prominent stockholder in the Gandy Bridge Enterprise, which is constructing a bridge between St. Petersburg and Tampa.

The report that the Hawkins-Ball Stock Company was to open an engagement at the Grand Theater, Kansas City, Mo., was a mistake, according to Manager J. K. Sherlock, of the Grand Theater. Mr. Sherlock further writes: "They were negotiating with me to play an engagement, but we did not agree on terms, so it is all off, and the Grand will continue to play traveling road shows."

At the Woodbine Theater, Carthage, Ill., week of January 14, the Curtis-Shankland Stock Company was the attraction, and lovers of this style of amusement could find nothing in the entertainment but what could be highly praised, according to Geo. T. Moore, who operates the Moore Posting Service in that city. The company opened with "When Dreams Come True" and presented plays never before seen in Carthage, in addition to vaudeville acts. Mr. Moore says the company includes eighteen people, including band and orchestra, and is popular in that territory. In the summer the show plays in that section under canvas.

A letter from Steubenville, O., signed Gordon McDowell, who gives his address as the Jones Hotel, that city, reads as follows: "I am sick, penniless, helpless and in dire need. I am an oldtimer of over forty years in the profession as stock, repertoire and one-night-stand actor. Got stranded here with a company and have been without means to leave. I am unable to work at present, as I can hardly walk. I thought if my case was known some of my old friends and others of the profession would contribute a little and help me out, for I surely need it. Letters addressed to the above hotel will reach me."

J. J. Musselman and wife, Mildred Austin, are now with Tom Sullivan's "Dancing Fools" and enjoying the engagement immensely. Musselman wrote from St. Louis January 18 that the company was laying off there that week and would play the Garrick Theater there week beginning January 20. The show then goes to Indianapolis, Louisville and Cincinnati in the order named. The Musselmans are looking forward with great pleasure to the arrival of spring, when they will again open their tent show for a tour of Indiana. J. J. also said the Graves Brothers' Attraction was playing the outskirts of St. Louis and packing them in. He refers to it as a wonderful show.

Don Dixon has leased from Ted and Virginia Maxwell "Faith and Mary Ann" for his Dixon Players, now in stock in Burlington, Ia. The Maxwells have been advised by their Coast representative, Allan Hoffman, not to place their Lincoln play, "A Tale Never Told", on the repertoire market, but to give him an opportunity to place in with a prospective Broadway producer. They granted his request. Ted and Virginia will personally place this play with the Century Play Company, of New York, from which they have received a letter stating that in two weeks they expect to have a favorable report regarding three of their other plays, "Savannah Mammy", "Faith and Mary Ann" and "The Scarlet Detour", which they are holding under consideration. They will also send "A Tale Never Told" to Mary Forrest, prominent New York play broker. While this play, "A Tale Never Told", will not be (Continued on page 107)

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75 Baker-Lockwood 5-seated Benches, good condition, \$100.00, also 65 C. S. Test Co's 2-seated Benches, excellent condition, \$100.00. Reserve capacity, 500 seats. Address: S. D. DAVIDSON, Sumner, Iowa.

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DORA DEAN.
PEGGY O'NEIL.
HIS AWAKENING.
THE PARASITE.
THE BALLOON GIRL.
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THE LAST CHAPTER.
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Myers & Oswald's Peek-a-Boo Players

Want to take this means of thanking all those who answered our recent ad. There were so many it was impossible to answer all by mail. Also to advise all who have been misinformed, this is not a Musical Comedy, but a Dramatic show, carrying a Band and Orchestra and playing houses. Jack Jencks is no longer connected with our attraction. This week, Liberty Theatre, Caney, Kan.; next week, American Theatre, Sedan, Kan.

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COLORLED SHOW. OPEN FEBRUARY 16 UNDER CANVAS, SAN ANTONIO, TEXAS.

Singers, Dancers, Musicians that double Stage, for Band and Orchestra; Straight Men that sing and double Band; six high brown medium girls for Dancing Act; that can sing, Band and Orchestra Leader that can handle men, Trombones, Cornets, Alto, Tuba, B-trone, Clarinets; two Sketch Teams, two Novelty Acts. No drunks wanted. You will not last here no matter how good you are. A. J. McFARLAND, Stage Manager, wants to hear from Jew Miller and Louis Host. CAN USE good white Boss Car vacuum. Two-car show. Address mail: WILLIAM CAMPBELL, Campbell New Orleans Minstrels, Gen. Del., San Antonio, Tex.

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Pageantry

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Widely Promoted in Hollywood by Community Park Association

They believe in putting things "over the top" out California way, and this is true to the fullest extent as concerns the Hollywood-Los Angeles Community Park and Art Association, which has a staff of officers and board of directors composed of prominent men and women of the two cities. Six years ago the Woman's Club and a small Board of Trade were the outstanding organizations of the community, but in the summer of 1917, thru the hard work of a number of capable, determined citizens, a meeting was called of representatives from all the civic, music and public interests of Hollywood and Los Angeles, and Mr. Cecil Frankel, organizer of community choruses during the war, organized a committee for the purpose of presenting the first community sing on the Pacific Coast. Thirty-five people attended the first sing given in the Woman's Club House on June 23, and it is from this that a spirit of neighborliness and a civic awakening developed which has constantly sought new outlets, until today the Hollywood Community Association is wielding an influence the value of which cannot be estimated in the furtherance of the cause of music.

Hollywood now has a number of branches which function with the parent community body and among them is the Community Choral Society which was organized for the purpose of providing opportunity for the study of part singing, oratorio work and eventually opera for mixed voices. Membership is free to anyone who can pass the voice requirements of the music committee. Keen interest was taken in the organization from the beginning, and several appearances have been made with great success. Another branch, the Musicians' Club, came about thru the work of Mrs. J. J. Carter, secretary of the Community Park and Art Association, and an exceptional community leader, who is ever working to promote greater interest in music. The purpose of the club is to spread the gospel of good music thruout the community, also to encourage and welcome all musicians who become residents of Hollywood and to impress upon the entire community that music is a very necessary factor in the lives of all people. Still another activity is the Hollywood Community Orchestra which this season opened with a larger membership than ever before. The enrollment numbers forty, and provides musical accompaniment for the community events, and then there is the Children's Chorus, which numbers 350 and which under the skillful direction of Hugo Kirchhoffer, director of so many of the community activities, has become a valued adjunct in many concerts. With all these highly organized groups and the efficient leaders and directors, Hollywood is ideally preparing for a festival week of music, or, may be, the presentation of opera.

Each month brings events of interest to the allied community branches, and Marlon Bowen, Hollywood Community secretary and assistant to Mrs. Carter, writes interestingly of the January concert. Charles D. Isaacs addressed the various musical clubs on several afternoons and evenings early in the month, then Sidney King Russell, composer, and his wife, Carlotta Rydman-Russell, soprano, gave a concert of Mr. Russell's compositions before the Musicians' Club. The "Opera Reading Club", another branch of the organization, which has a membership of several hundred and meets once a month to hear the reading of an opera, under the direction of Dr. Frank Nagel (father of Conrad Nagel of motion picture fame), a musician of much prominence, heard "Hansel and Gretel" on January 6, with Margaret Messer Morris, soprano, as Gretel, and Elinor Marlo as Hansel and Dr. Nagel at the piano explaining the story of the opera, its motives and beauty. This club is a most successful one and growing rapidly. Then there is always some musical affair being put on by the clubs of Los Angeles at which local musicians are given full opportunity. On January 8 Sol Cohen, Hollywood violinist, presented a program before the Wa-Wan Club of Los Angeles and was assisted by Alice Forsythe-Mosher, soprano,

Frederick MacMurray, who has achieved much success and who in addition to having talent as a violinist and viola player is also a composer for both of these instruments, at a recent concert played several of his new compositions which have just been recently published, including "Cradle Song" and a "Boat Song".

A good-sized volume would be needed to chronicle the good things accomplished thru the Hollywood-Los Angeles Community Park and Art Association. Perhaps some will believe that only when enormous sums of money are available to begin operations such results can be obtained, but, to quote from the first and but recently issued booklet which bears the

MUNICIPAL CONCERTS

Proving Unusually Popular at Florida Winter Resorts

Each season brings increased interest and much larger attendance for the Municipal Band concerts given at the Florida winter resorts. At Miami the attendance at the concerts given daily by the band of twenty musicians directed by Angelo Mummolo has widely exceeded that of previous seasons, and the committee in charge of the concerts is making preparations to provide seating accommodations for several hundred more people. At Daytona so large has been the attendance at the concerts given

N. Y. SYMPHONY ORCHESTRA EVENTS IN NEW YORK CITY

The Beethoven Cycle has been resumed by Walter Damrosch with the pair of concerts in Carnegie Hall, New York City, on Thursday afternoon and Friday evening of the current week. Mr. Damrosch is presenting John Barley, baritone, as the assisting artist, and the program includes the Klug St. Stephen overture, Symphony No. 8 in F, Leonore Overture No. 3, and Wellington's Victory or the Battle of Victoria, Scotch folk songs for voice, violin, viola, cello and piano are to be performed by Mr. Barley, Gustave Tilot, Lucien Kirsch and Mr. Damrosch, and Mr. Barley will also sing "The Song of the Flea" and "The Kiss".

The fourth symphony concert for Young People will be given in Carnegie Hall the afternoon of January 26, with the noted artist, Pablo Casals, as the soloist.

For the Sunday afternoon concert by the orchestra in Aeolian Hall January 27 Mr. Casals will also be the soloist. Mr. Damrosch will conduct on this occasion, for the first time in New York, Bair Fairchild's new work, "Sixth Fjord-Tallem Musical".

The final pair of concerts in the Beethoven Cycle will be heard January 31 and February 1, when the orchestra, conducted by Mr. Damrosch, will have the assistance of the chorus of the Oratory Society of New York, with Ruth Rodgers, soprano; Mabel Hitch, contralto; Richard Fricks, tenor, and Fred Patton, bass, in performing the Ninth Symphony. Harold Bauer, the pianist, will play Beethoven's last piano sonata.

OPERAS TO BE GIVEN IN BOSTON

Announcement has been made of the operas to be presented by the Chicago Civic Opera Company during its engagement in Boston January 28 to February 9, and these include "L'Africana" January 28, "Louise" January 29, "Snow Maiden" afternoon January 30, "Barber of Seville" evening January 30, "Siegfried" January 31, "Carmen" February 1, "Iris Godounov" afternoon February 2, "Faust" evening February 2, "Mefistofele" February 4, "Snow Maiden" February 5, "Travata" afternoon February 6, "Carmen" evening February 6, "Boris Godunov" February 7, "Macon" February 8, "The Joueur of Notre Dame" afternoon February 9, "Cavalletto" evening February 9. The list of singers includes the Chicago organization's principal singers—Rosa Raisa, Mary Garden, Edith Mason, Irene Pariovaska, Grazella Pareto, Cyrene Van Gordon, Gunda Muzio, Myrna Sharlow, Kathryn Meisle, Charles Marshall, George Baklanoff, Charles Hackett, Giacomo Rimini, Virgilio Lazzari, Antonio Fedor Chabapin, Forrest Lamont, Denise Debre and the conductors will be Polacco and Lanzini.

WHITEMAN ANNOUNCES

Judges for "American Music" Concert

Paul Whiteman has announced the names of several of the members of the committee of judges who will pass on "What Is American Music?" at the concert which Mr. Whiteman and his band will give at Aeolian Hall, the afternoon of February 12, and among them are Sergei Rachmaninoff, Efrem Zimbalist, Jascha Heifetz and Alma Gluck. It is probable that Leonard Lebling will be chairman of the judges' committee, which is to include many of the leading music critics of this country. George Gershwin, widely known composer, is writing a piano concerto which will be presented at the concert with the composer playing the solo part. The orchestration for this composition has been made by Mr. Gershwin and Ferdé Grofé. A copy of the new concerto has already been requested of the composer by the American Branch of the Society of New York City. The concert and Mr. Whiteman's announcement that he would give serious consideration to all compositions submitted him by American composers has created nationwide interest.

Three programs of chamber music are announced by the Boston String Quartet which was founded by Harrison Keller. The concerts will be given at the Copley-Plaza on Sunday evenings of February 3, March 2 and March 30. The players in the quartet are Harrison Keller and Albert Sheperd, violins; Hans Werner, viola, and George Miquelle, cello.



Marion Rous is enjoying enviable success again this year in her highly interesting lecture-recital, "What Next in Music!"

title "Hollywood Community Life"—"Big oaks from little acorns grow"—and other cities large and small can accomplish in like proportion if the determination and desire is manifested in doing something really worth while.

There is a wealth of co-operation available thru the Music Industries' Chamber of Commerce, the National Bureau for the Advancement of Music, Community Service, Inc.; the National Federation of Music Clubs, and the editor of this department will be glad to give names of persons in these organizations who are ready and willing to help in any movement which advances music in this country.

ROCHESTER ORCHESTRA

To Give Concert in New York

With the coming of Albert Coates, noted British conductor and composer, to serve as a guest conductor with the Rochester Philharmonic orchestra, announcement is made that he will bring the orchestra to New York for a concert. The date is announced for April 6 and the concert will be given in Carnegie Hall.

by the band, which is under the direction of Arthur Amsden of Saginaw, Mich., that preparations are under way for increasing the seating capacity there also. Arthur Prior at the Royal Palm Park, Miami, is playing to enormous audiences and the same is true of other winter resorts.

WAGNERIAN OPERA SINGERS DISBAND

Unable to obtain the necessary financial support, the Wagnerian Opera Company finally abandoned all plans for resuming operations this season. Edwin T. Murdock, who was appointed receiver on January 7, endeavored to obtain financial aid from several sources, but without success. Several reasons have been given for the failure of the organization this season, among them being poor judgment in the operas presented, inferiority of the personnel of the company as compared with last season, decreased interest in the operas of Wagner and lack of support by the German-American people in the cities where the company appeared. Several of the singers have returned to Germany and others have obtained engagements with musical organizations of New York.

HOWARD HANSON

Returns To Conduct His Own Compositions

Howard Hanson, young American composer, winner of the first Prix de Rome given by the American Academy of Rome, recently returned to America for the purpose of conducting his own compositions which are to be promoted by several of the prominent symphony orchestras of this country. He will make his first appearance with the New York Symphony Orchestra at Aeolian Hall, New York, February 3, when he will conduct his new symphonic poem, "North and West", and then will go on tour to conduct performances of his works in other cities. Mr. Hanson has recently been commissioned to write the choral work for the Leeds Tri-Annual Festival in England and also has been requested by Mrs. Knickerbocker to write a quartet for the Berkshire Festival at Pittsfield, Mass. His compositions have been performed by the Symphony Orchestra of Rome, Italy; by the San Francisco Symphony Orchestra, also by the Los Angeles, St. Louis and other symphony orchestras.

NEW YORK MUSICAL EVENTS

Philharmonic String Quartet

At Aeolian Hall, the evening of January 14, featured the debut of the Philharmonic String Quartet, which is composed of musicians from the New York Philharmonic Orchestra: S. Gould, first violin; A. Liehstein, second violin; L. E. Hertz, viola; G. Marzuechi, cellist. The program opened with Schumann's Op. 41, No. 2, which was given in a manner which demonstrated the serious purpose of the new group. Paganini's Quintet, Op. 41, with Elly Ney at the piano, was presented the first time in New York and proved, to say the least, interesting. Mme. Ney gave brilliant aid in the piano part and the quartet gave of their best. The concert closed with Beethoven's Quartet, Op. 18, No. 2, which served to bring the best playing of the evening. Given more time in which to work together the Philharmonic String Quartet will doubtless be an acquisition to New York musical organizations.

Elsa Murray-Aynsley

Her second recital this season was given by Elsa Murray-Aynsley, soprano, in Town Hall, the evening of January 15 to a large audience. In a program including arias from operas, songs by Bizet, Debussy, a group of Russian numbers, also a group by Schubert, she displayed a voice of good quality, particularly in

the high tones, and her interpretations were dramatic and most interesting.

Wanda Landowska

Despite the fact that New York was being swept by one of the worst storms in a long, long time, Wanda Landowska drew a large audience for her first recital in New York City, at Aeolian Hall, the night of January 16. In a program embracing numbers from Mozart, Haendel, Bach, Scarlatti, Haydn and others, for piano and harpsichord, Mme. Landowska played mightily. Her skillful playing of both instruments makes one eager for another of her recitals.

CONCERT AND OPERA NOTES

The only concert appearance in New York City by Marie Jeritta is announced for March 2 at the Metropolitan Opera House.

An event which has long been anticipated in St. Louis is a recital by Paderewski at the Coliseum Friday, February 1.

The noted violinist and teacher, Carl Flesch, is teaching at the Settlement Music School, Philadelphia, for a period of ten weeks.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers will be seen in two evenings' entertainments at the St. Louis Odeon on January 25 and 26.

Ignacia Friedman, pianist, will be heard in Kansas City, for the third consecutive season, in a recital on February 10. This appearance, which is under the local management of Fritschy, is scheduled for the Schubert Theater.

On January 28 the Cincinnati Symphony Orchestra will give a concert in Indianapolis and on this occasion the soloist will be Rudolph Ganz, conductor of the St. Louis Symphony Orchestra.

Jencie Calloway John has written a new Negro Spiritual which was presented for the first time by Lucia Dunham at her concert given in Aeolian Hall, New York City, the evening of January 21.

At the DeWitt Clinton Hall, New York City, Charles D. Isaacson gave, under the auspices of the Board of Education (Bureau of Lectures) the evening of January 13 the free weekly concert. The hall was filled to overflowing, and the program included numbers by the Kriens Symphony Club, directed by Christian Kriens; Edouardo Albano, baritone, assisted by Anita Fontaine at the piano; Hanna Brooks, soprano; Beatrice Raphael, accompanist.

Two noted artists, Paul Kochanski, violinist, and Arthur Rubinstein, pianist, have but recently returned from their trans-continental tour which included recitals in Toledo, Louisville, Nashville, New Orleans, Denver, Phoenix, San Diego, Los Angeles, Long Beach, Pasadena, Modesto, Stockton, San Francisco, Portland, Tacoma, Seattle, Minneapolis, St. Paul and Chicago. Mr. Kochanski will give his second New York recital in Aeolian Hall the afternoon of February 23.

MOTION PICTURE MUSIC NOTES

Erik Bye, well known and popular baritone, formerly soloist at the New York Capitol Theater, appeared recently as soloist at the Newman Theater, Kansas City. The concert orchestra at the Newman is directed by Leo F. Forbstein.

A particularly bright musical score was used to accompany the film feature presented by Jan Sofer, conductor of the orchestra at Granman's Rialto Theater, recently. Two especially attractive numbers were "The Enchanted Lake" and "After Vespers", and George Dewey Washington, baritone, sang two solos, "Forever Is a Long, Long Time" and "That Old Gang of Mine". Herbert Burland at the organ played "Come On Spark Plug", and the popular song, "Big Brother".

Two performers who have been an artistic as well as a laughing hit are Macy and Scott, billed as the "Two Aces of Harmonistic Humor". They have been added features on the programs at the National Theater, Greenboro, N. C., for three weeks and have also played two weeks' engagements at the Kings

Theater, St. Louis, Mo.; National Theater, Richmond, Va., and the Olympic at Pittsburgh, Pa.

John G. Burch, for twenty consecutive years house manager for Jones, Lunick & Schaefer, of McVicker's Theater, Chicago, has resigned to accept the management of Woods Theater. He resumed his new duties with the reopening of the Woods January 19.

Willbenna VanCise is making her New York debut in the prolog at the Sheridan Theater, Greenwich Village, Manhattan, this week, and J. Walter Davidson and his concert orchestra are giving a number of operatic selections in their usual excellent manner.

The "Serenata" of Toselli, sung by Luigi Gluffrida, tenor, in a special setting, forms the prolog presented this week by Joseph Plunkett at the New York Strand. The orchestra, under the direction of Carl Edouarde, is playing excerpts from "Cavalleria Rusticana", and Kitty McLoughlin, soprano, and Louis Dornay, tenor, are looking after the vocal end of the opera. Mr. Plunkett has staged "In a Shop Window", a novel feature, with dancing, pantomime, music and special settings and lighting.

At the Balaban & Katz houses, Chicago, for the week of January 14 there were a number of specialty and interesting musical numbers given. At the Chicago the Osmons, banjoists, proved an entertaining bit on the bill, and "Back in the Old Neighborhood" was presented by Roy Dietrich, tenor; Verna Fontaine, soprano, and Raymond and Lyte and ensemble appeared in the dance interpretation. The "Roumanian Rhapsodie" (Enesco) opened the program. At the Tivoli Theater Jan Rubini, violinist, was soloist for the week. "Ave Maria", by Alfred Holquin, violinist; Jaraslov Cons, cellist; Frank DeBona, harpist, and Miss Schelbel, soprano, proved one of the attractive features at the Tivoli, and with the "Miserere" from "Il Trovatore" used as the overture the week's program proved an unusually good one.

For the current week, commencing January 19, Eldora Stanford, soprano, well known in the Riesenfeld houses in New York City, was soloist at the St. Louis Missouri Theater. Commencing January 26 the Yerkes Band will play a two weeks' engagement at the Missouri.

Selections from "Cavalleria Rusticana" were used by Don Albert to open the musical program at the Palace Theater in Dallas, Tex., during the week of January 12. Mr. Albert also directed his enlarged orchestra in a symphony program Sunday, January 13, which included compositions by Weber, Delibes and Moszkowsky.

Beginning Monday, January 14, the operatic department of the Eastman School of Music (Rochester, N. Y.) gave the "Lesson Scene" from "The Barber of Seville" for the week. Mary Silveira and Cecil Sherman alternated in the role of "Rosina", and others in the cast were Charles Headley, Stuary Gracey, George Fleming Houston, Howard Hiltz and Donald McGill. Director Shardtch conducted the presentation and it was produced by Rouben Mamoulian. The overture for the week was the tone poem "Finlandia" (Jean Sibelius), under the baton of Vladimir Shavitch and Victor Wagner.

Carl Formes, baritone, heads the musical program at the New York Rialto Theater this week, singing an old favorite, "Give a Man a Horse He Can Ride". Directed by Hugo Riesenfeld and Willy Stahl the orchestra is playing the usual overture and the popular Riesenfeld's classical jazz number, Alexander D. Richardson and S. Krumgold are alternating at the organ.

Numerous requests have been received by S. L. Rothafel of the Capitol Theater, New York City, from radio fans and civic organizations in various cities along the Atlantic seaboard to permit his artists to give concerts. Plans are now under way to have these

artists, who broadcast from the Capitol every week, give concerts in Providence and Washington within the next few weeks. The concerts will be given under the auspices of leading newspapers in the respective cities and the proceeds will be donated to local charities.

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MUSICAL COMEDY NOTES

Harold Levey and Mischa Elman are collaborating on the score of a new musical play.

Edua Wheaton, formerly of "Ziegfeld's Follies", has been added to the cast of "Kid Boots".

Frederick Manatt, who played the role of the Uncle in "Honey Dew", has been appointed stage manager of the Winter Garden, New York, for the engagement of "Topics of 1923".

Jobyna Howland, who is appearing under Florenz Ziegfeld's management in "Kid Boots", is having a new play modeled for her by Zoe Akins.

The Shuberts are casting a new musical play, entitled "Old Heidelberg", for which Walter Woolf will be released from his present touring engagement in "The Lady in Ermine".

Joseph Leblang has booked passage for London, where he hopes to complete arrangements for the English production of the "Greenwich Village Follies".

Mary Astor, formerly of "The Little Whopper" Company, has returned to New York from New Orleans, where she established her home a year ago.

A. L. Erlanger's new musical comedy production, "The Town Clown", closed a brief engagement last week at the Illinois Theater, Chicago. The production will return to New York for repairs.

Addison Fowler and Florens Tamara, who opened with "Lollipop" last week at the Knickerbocker Theater, New York, were recently released from Savage's other musical production, "The Clinging Vine", now touring.

J. P. McEvoy, author of "The Potters" at the Plymouth Theater, New York, is working on a novel situation for a musical comedy in which he intends to satirize various features of American life.

A second edition to "Shuffle Along", the all-colored musical comedy that enjoyed a long run in New York, will be sponsored by A. L. Erlanger. Sissle and Blake, who appeared in the original production, will be featured.

Hazel Dawn, who has been identified as a prima donna in a number of musical comedies and more recently in dramatic productions, is now appearing on the vaudeville stage in Edgar Allan Woolf's playlet, "The Land of Love".

Silence Leontevitch, formerly a dramatic actress of the Imperial Theater in Moscow, has been added to the cast of "Topics of 1923". The Shuberts will present the Russian player next season in one of the "Blossom Time" companies.

Oscar Shaw and Louise Groody, featured members of "One Kiss", at the Fulton Theater, New York, are in possession of a Japanese newspaper mailed from Nagasaki containing a review of the Dillingham production accompanied with their pictures.

Now comes the rumor that the Shuberts are negotiating with Marilyn Miller with a view to starring her in a new musical comedy. Miss Miller was unofficially reported to have signed with Arthur Hammerstein, but that also was just a rumor.

The Minneapolis (Minn.) Journal of January 10 carried a long story telling how, thru a picture of Marjorie Sweet, one of the principals in "Up She Goes", in its rotogravure section, Charles H. Hansen, of 2740 Blaisdell avenue, that city, her father, was able to locate her after being separated from her for twenty-five years. Mr. Hansen told The Journal he knew that Marjorie's mother (Florence Shawwan, actress) had married again, and that while he was familiar with her new name he did not know what name his daughter used. He said they were divorced in 1898. Mrs. Hansen later married George D. Sweet, a Chicago theatrical producer.

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GEORGE COHAN CLOSES "LITTLE NELLIE KELLY"

Differences Among Members of Company Reported To Have Hastened Ending

Chicago, Jan. 19.—Orders came from George M. Cohan in New York, where he is playing in "The Song and Dance Man", to close "Little Nellie Kelly" tonight in Cohan's Grand, and take the people back to New York, after which "Nellie" will be a thing of the past. The attraction is reported to have played to a gross of \$1,300,000 in New York before coming to Chicago. It is said that the fact that "Nellie" followed the amazingly successful "The Rise of Rosie O'Reilly", in the Grand, led to comparisons on the part of theatergoers that had a tendency to give "Rosie" the "best of it". At the same time the "Nellie" company is said to have made money on its Chicago date.

Hints of internal differences in the company have been heard of late. Charles Gebest, a noted conductor, came on from New York to lead the orchestra, only to return the next day. Elizabeth Hines, the charming ingenue lead in "Little Nellie Kelly", is quoted as announcing she will leave musical comedy to enter drama. It is claimed, however, that this action on the part of Miss Hines—if it really is action—has no bearing on the mandate to close the company. It is claimed another musical show in which Miss Hines was to have been starred has been laid on the shelf as a result of her desire to enter another arm of the profession. "We Moderns", the Israel Zangwill play, at the Blackstone, will be transferred to Cohan's Grand tomorrow night. Helen Hayes and O. P. Heggie lead the cast. This play will be followed in the Blackstone by "The Change-lings", with such famous people as Henry Miller, Blanche Bates, Ruth Chatterton, Emma Dunn and others in the cast.

AVENUE SHOW CLOSED

Chicago, Jan. 19.—The closing of the show in the Avenue Theater, Thirty-first street and Indiana avenue, last Sunday, is reported to have been due to a misunderstanding over the electric wiring of the house. The theater opened December 3 with an all-colored revue and colored vaudeville. It was operated by the Follies Amusement Company, an offsprig corporation of the Yankee Amusement Company, which controls and operates the State-Congress and Empress theaters here and a house in Newark, N. J. After the first week, it is understood, the management became dissatisfied with the revue from a production standpoint and engaged a white producer, Jay F. McGee, and also replaced the colored acts with white acts.

Mr. McGee, working under the direction of Leo Stephens, general manager of the Yankee Amusement Company, staged some elaborate shows and added such acts as Mamie Smith, Ethel Waters and Lucille Hlagerman. It is claimed that business increased with the changes made. The revue had thirty-five people. The vaudeville acts were furnished by the Western Vaudeville Managers' Association, on Willie Berger's books.

YOU MAN MUSIC FOR COCHRAN

New York, Jan. 19.—Vincent Youman, who contributed the score for "Wildflower", "Mary Jane McKane" and "Lollipop", has completed the music for Charles B. Cochran's new London revue in which Dorothy Dickson is to be starred. William J. Wilson, another prominent English producer, will present "Two Little Girls in Blue", the music of which is also the work of Youman.

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INTRODUCING MISTINGUETT

New York, Jan. 19.—The out-of-town premiere of "Innocent Eyes", with Mistinguett, was presented Tuesday night at the Apollo Theater, Atlantic City, preparatory to the French actress' New York debut. The new musical show has a large supporting cast in John Cumberland, Edythe Baker, Earl Leslie, Yvette Engel, Lew Hearn, Williams and Vaness, Frank Dolson, Marjorie Leach, Ted Doner, Martha Mason, Charles Howard, Galle Beverly, Charles Mack, Mildred Manley, Purcella Brothers, Mabel Kokin, Frank Byron, Mabel Carruthers, Harry A. White, Maude Allen, James E. Phillips and De Fay and Nanine. Considerable work was found necessary in rearranging the chorus, orchestral and mechanical elements of the production and the show will remain on the road for several weeks before coming to Broadway.

NEW PRODUCTION FOR GOODMAN

New York, Jan. 18.—When Phillip Goodman returns from Europe he will find the script of a new musical comedy from the pen of Rita Johnson Young in its complete state. The producer will remain in London to await the opening there of "Poppy" next month.

ZIEGFELD OFF FOR VACATION

New York, Jan. 18.—Florenz Ziegfeld, accompanied by Billie Burke, their daughter, Patricia; a retinue of servants, chauffeurs and baggage of every description, has left for Palm Beach, where he will remain for the best part of the winter. Before parting the producer aired his private views about dancing instructors who, says Ziegfeld, claim they developed stars of his "Follies" and also to have developed and instructed Mary Eaton, now in "Kid Boots". "I have many people working for me, but no one is engaged for the 'Follies' except by me," stated Ziegfeld. He denied that he was preparing a theater for Billie Burke, altho Ed Margolles is said to have in his possession complete plans for the construction of such a playhouse.

"JESSIE JAMES" FOR CHICAGO

New York, Jan. 20.—L. Lawrence Weber, producer of "Little Jessie James", announces the formation of a second company, which will open in Chicago March 2. Rehearsals are scheduled to begin tomorrow under direction of Walter Brooks. The New York company will remain here for the balance of the season, moving to the Little Theater January 28.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 19.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING DATE.	NO. OF PERFS.
Andre Charlot's Revue of '24		Times Square	Jan. 9	13
Artists and Models		Shubert	Aug. 21	286
Battling Butler, Mr.		St. Wynn	Oct. 8	121
Kid Boots	Eddie Cantor	Longacre	Dec. 31	21
Little Jessie James		Longacre	Aug. 13	274
Lollipop		Knickerbocker	Jan. 21	—
Mary Jane McKane		Imperial	Dec. 25	32
Music Box Revue		Music Box	Sept. 22	139
One Kiss		Fulton	Nov. 27	15
Poppy	Madge Kennedy	Apollo	Sept. 3	162
Rise of Rosie O'Reilly, The		Liberty	Dec. 23	34
Runnin' Wild	Miller-Lyles	Colony	Oct. 28	95
Stepping Stones	Fred Stone	Colony	Nov. 15	89
Sweet Little Devil		Aster	Jan. 21	—
Topics of 1923	Delysia	Winter Garden	Nov. 20	73
Widdower		Casino	Feb. 7	504
Ziegfeld Follies, The		New Amsterdam	Oct. 20	105

IN CHICAGO

Bombo	Al Jolson	Apollo	Jan. 6	18
Honeymoon House	Jack Norworth	Centrad	Dec. 28	37
Little Nellie Kelly	Elizabeth Hines	Cohan's Grand	Dec. 16	46
Moonlight	Earl Sells	Jan. 6	18	
Topsy and Eva	Duncan Sisters	Selwyn	Dec. 30	18
Town Clown, The	Eddie Buzzell	Illinois	Jan. 8	18
Ziegfeld Follies		Colonial	Dec. 23	37

"SALLY" OPENS NEW THEATER

New York, Jan. 18.—"Sally", with Leon Errol as the star, will be the first attraction to tenant the Biltmore Theater, Los Angeles. The doors of A. L. Erlanger's newest playhouse are scheduled to open Monday night, March 3. The external architecture of the building follows the Spanish Renaissance style. The auditorium has a seating capacity in the orchestra, balcony and gallery of 1,700. Three boxes grace each side of the proscenium arch, with seven more boxes facing the balcony. The structure is so arranged that it can house motion pictures and vaudeville, as well as first-class musical and dramatic attractions.

TO MANAGE "RUNNIN' WILD"

New York, Jan. 19.—Robert Newman, who directed the publicity campaign for George White's "Runnin' Wild" production, has been elevated to the post of house manager at the Colonial Theater. In representing the interests of White and Arch Selwyn, who hold a lease on the playhouse, Newman, not quite 21, becomes the youngest theater manager in the city. He was associated with John Murray Anderson during the run of "Jack and Jill" at the Globe Theater last season.

"MOONLIGHT" AT LONGACRE

New York, Jan. 18.—It has been definitely established that the Longacre Theater will house L. Lawrence Weber's new musical comedy, "Moonlight", Wednesday evening, January 30. The premiere was originally announced for Monday preceding the opening date, but it was found necessary to postpone it two days to allow for the installation of the elaborate scenic effects. The offering has been widely heralded by the critics in Detroit, Cleveland and Chicago, where "Moonlight" had its preliminary showing. The cast includes Elsa Ersl, a Hungarian musical comedy star, who is making her American debut; Ernest Glendinning, Robinson Newbold, Allyn King, Maxine Brown, Louis Simon, Mary McCord, Helen O'Shea and Glen Dale.

FIFTH SEASON TOGETHER

New York, Jan. 18.—Louise Groody and Ada Lewis, who are appearing in "One Kiss" at the Fulton Theater, have played together for the last five seasons. The names of both appeared in "The Night Boat", "Good Morning, Dearie", "The Whirl of Society" and "Very Good Eddie".

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Tabloids

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

MARIE JAY, dancer, has been quite busy singing party and club engagements in and around Cleveland.

MARSHALL WALKER'S "Whiz Bang Revue" opened on the Sun Circuit January 20 at the Crystal Theater, Anderson, Ind.

EVA RING, chorister, closed with Hal Ring's "Pep O Mint Revue" in Cleveland recently to join the "Moonlight Maids" on the Mutual Circuit.

GENE HOWLAND and wife, Peggy Adamson, left Cincinnati January 17 to join Fred Hurley's "Big Town Revue" in Belleaire, O. Gene as musical director and Mrs. Howland for Scotch specialties and chorus.

C. H. ROUBINIS is musical director with Bert Howard's newly organized tabloid show, the "Fam Beach Girls", playing the rotary houses in Cincinnati. There are eleven other people with the company.

KENNETH CHRISTY, who closed at the Grand Theater, Cleveland, O. January 5, opened January 7 in Buffalo, N. Y., with Lew Taylor's "Women, Women and Song" Co., incidentally renewing acquaintances with Nate Busby and James Walters.

FRANKIE HARRIS is a member of Bert Howard's "Fam Beach Girls" in Cincinnati. Frank, whose forte is blackface comedy, was vociferously amongst in the company's opening bill with his jockey physique and soprano-like voice. He is a capable dancer.

FRANK WOLFE, who has been acting as an advance man for Robinson's tabloid show lately, has been employed as manager of the tabloid department of Sun's Chicago office. H. K. Wickham, will go on the road in the interest of the Sun offices.

HONEY HARRIS and his "Honey Girls" still hold sway at the popular Pearl Theater, San Antonio, Texas, and business continues up to the standard. George Lord, Gwynelyn Fox and Whitney Holtman are recent additions to the company, which has a chorus of ten girls.

OPENING OF SIX new theaters the week of January 29 is announced by the Sun Exchange. They are: Crump's Theater, Columbus, Ind.; Brown's, Wapakoneta, O.; Smith's Opera House, Bellefontaine, O.; Babble's, Logan, O.; Liberty, Carroll, Pa., all devoted to tabloids; and the Majestic, Sidney, O., showing vaudeville.

BILLY WILKS recently closed his circle stock company in Detroit because there was no money in it, he says. He wrote from Jackson, Miss., last week, that he was leaving there for Ashland, Ky., to join Claude Harding's tabloid stock show at the Columbia Theater, of which Mr. Harding is owner and manager.

FRANK (BUDD) WILLIAMSON, associated with the Geo. Cole Studio, reports that he has been very successful in his new venture, booking girls with musical comedy, tabloid and other shows. "Bud" is best remembered as of the vaudeville team of Williamson and Stone, the latter being a brother of Fred Stone.

GEORGE CLIFFORD'S "Pep & Ginger Revue" featuring Marion Mason (Mrs. George Clifford) and Tommy Beans, closed a pleasant engagement at Sherbrooke, Que., week of January

21 and opens for an indefinite run in Ottawa, Ont., where it played eight weeks last season. This show is booked till the first of June, playing some return dates during that time. Mr. Clifford has just bought ten sets of wardrobe from a Broadway show. The same people are with the show as when it opened.

THE HARRY BERNARD arrested recently in Oklahoma for the theft of \$30,000 is not Harry ("Irish") Bernard, the comedian and producer so well known in that territory, according to Jere Gerard (Mrs. Harry Bernard). "Irish" is at present at the State-Congress Theater, Chicago, where he has been producing for the past month.

THE CROCKER THEATER, Elgin, Ill., experimented with a tabloid attraction for five days, starting January 7, playing the Marshall Walker "Whiz Bang Revue", just the same as it has occasionally offered vaudeville acts, and with no billing except pictures in front of the house and the regular newspaper ads. The show seemed to please, but is said not to have done a big business owing to very unfavorable weather.

"HAPPY" LAWSON and Ed ("Red") Wilhoit closed with one of Fred Hurley's shows in Anderson, Ind., to accept a better offer with Bert Smith's "Ragtime Wonders", Lawson for principal comedy and Wilhoit as tenor singer. Lawson has written a new number called "Craving". They refer to Fred Hurley and Frank Maley, manager of the Hurley show, as fine men to work for. They joined the Smith company in Jackson, Mich.

W. J. LESTER is presenting Lester and Backel's "1924 Revue" in stock at the Artcraft Theater, St. Louis, Mo., having opened

there January 7 after a season of three and four-night stands in Indiana. A change of program and scenery is made every week. Mr. Lester returned to St. Louis from Cincinnati last week. While in the latter city Mr. Lester visited The Billboard office, accompanied by his long-time friend, Raymond Daley, who conducts a booking exchange in Cincinnati. Lester and Daley were for many years contracting agent and side show manager, respectively, with the John Robinson Circus.

BERT SMITH'S new show was to have opened on Butterfield Time January 20. A majority of the people were placed by Milton Schuster, who has also lately placed people with the State-Congress and Empress Theater shows, Chicago, and the Crystal Theater, Milwaukee. Other houses where Mr. Schuster has been booking people are the Gayety, Minneapolis; Rialto, Superior, Wis.; Nemeo, St. Cloud, Minn., and a number of burlesque, musical comedy and other similar attractions.

"FOLLIES OF MOVIELAND" are playing week stands thru Kansas and Oklahoma. With the company are Chas. Gramlich, principal comedian; Ray Forth, second comic; Howard Seybert, straight; Halene Howard, soubret; Billie Emerson, prima donna; Lew West, comic and specialties; Robert Beggs, characters; Marie Baird, Carlyn Warner, Gladys West, Irene Gracelin, Babe Vallee, Celia Crowley, Katherine Miller, Babe LaVerne, Marie Forth and Elsie Stock, chorus. Ernie Creech is pianist. The company is presenting "Movie Mad", "Farmyard Frolies" and "Rip Van Winkle".

JEWELL'S COMEDIANS continue their successful season at the Rivoli Theater, Denver, Col., where they have made themselves very popular. The company includes W. Rex Jewell, Hoyt Smythe, Thomas Dewey, Albert Holt, Paul Cooper, Gordon Rydman, Scenoria Dorita, Norah Bowser, Verle Mayfield, Marela Morris, principals, and a chorus. Clarence Jones is leader of the Rivoli Jazz Orchestra. The house staff includes Frank Milton, general manager; Mrs. F. Milton, cashier; John Lamonte, bookkeeper; Lawrence Dunning, head usher; Boh Suits, house manager, and Daisie Cole, or-

(Continued on page 70)

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- Selling Abag.
- Talking Around the World.
- Show Girls are We.
- Ladies of the Aid Society.
- Girls of the Summertime.
- Awake.
- Bell Hops of Plum Inn.
- William Jerry.
- Wright Here in this Town.
- Circus in T. Wn.
- I'm the Guy That Makes the Movies
- Lady of the Forest.
- Circus Girls.
- Crow-Crow-Crow.
- My Idea of a Wonderful Girl.
- The Race of Life (Illustrated Dramatic Recitation).
- Stars of Bygone Days.
- I Want An Animated Bill.
- In Some New England Town.
- Oh Doctor.
- Happy Bill I.
- Dancing Eyes.
- I Want a Car.
- When You're Out for an Auto Ride.
- Rag Time Wedding Bells.
- If You're Talking From Me Shut-Up.
- Everything Falls off Able.
- Will You Sometimes Think of Me.
- Bowery Liz.
- Oh How I Can Love.
- They Can't Come Too Fat for Me.
- Ragtime Carnival Man.
- Stop Your Kidding.
- The Venetian Swing.
- Everybody Strut.
- Movie Beans Bring Love Dreams of You.
- Don't Forget the Red Cross Nurse.
- A Few Things the Women Have Done.
- You're Got to Give Them Credit.
- Opera Versus Jazz.
- The Art of the Ancient and Modern Dances.
- I Want to Marry a Minstrel Man.
- Country Customs.
- Tip Top Tossing Toys.
- The Tip Tops Are Just for You.
- Happiness.

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- Jerry O'Brien.
- Aladdin From Broadway.
- Wee Gee Isle.
- Tango Tea.
- All On Account of Radio.
- Who Killed Jones.
- The Peddler and the Cop.
- Women's Rights and Men's Lefts.
- The Having M-a-lac.
- Winning a Girl.
- The Claim Agent.
- Married On the Stage.
- Visiting Venice.

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Give 'em the information that you saw the ad in The Billboard.

BURLESQUE

Conducted by Alfred Nelson

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

CHORISTERS TO BE CENSORED

Scribner Planning a Summer School—Propaganda May Lead to the Making of New Principals

New York, Jan. 13.—In a recent consultation with Sam A. Scribner, general manager of Columbia Burlesque, on the salaries paid choristers we called his attention to the indisputable fact that after all is said and done, while they are not conceded to be principals in the companies, nevertheless choristers are the principal asset to a burlesque show, and many of them display far more personality and pep in the presentations than the feminine principals in person.

Mr. Scribner conceded this to be true and admitted that he and his associates had under consideration the censoring of choristers by having company managers check up on their talent, ability and reliability and then having the official censors confirm the reports with a view of planning a summer school under the personal supervision of a competent producer, who will teach experienced choristers to become principals according to their talent and ability in an effort to supply a demand for new faces next season and at the same time induce inexperienced girls of talent and ability to become choristers, with a view of advancing to principals, in order to eliminate the undesirables now among choristers in Columbia Burlesque and in this way protect producing managers and their company managers from the so-called subway tourists, who for reasons best known to themselves decline to remain with shows beyond the subway route.

Mr. Scribner would not commit himself to any extent on his plans, but it is a foregone conclusion that there will be a radical change in the method of engaging choristers next season, and it behooves those now in Columbia Burlesque to watch their step if they hope to continue.

A plan has been submitted to Mr. Scribner whereby managers of companies will be requested to keep tab on the girls and make reports to the Columbia Amusement Co., which will take under consideration the advisability of establishing a "Chorus Bureau" for next season's shows, where girls will be engaged direct, and preference given to those who close with a good record this season.

If the summer school plan materializes it will probably go into effect after the closing of the current season, and girls who feel that they have sufficient ability to become principals will be given an opportunity to study in the school under a competent director for the roles of prima donnas, ingenues and soubrettes. They will then be photographed, and on the back of each photograph will be a detailed description of their personalities, talent and ability. The photographs will be placed in a gallery where producing managers can inspect them, make their selections, and call for an individual rehearsal to determine if they desire to engage them.

The girls who are not selected to become principals for next season whose personalities, talent and ability warrant advancement will be given a higher salary than heretofore and ample opportunity to understand the principal role that they are best qualified to fill in case of emergency by the sudden illness or any other cause that may lead to a principal failing to show up for a performance.

A drive will be made to attract inexperienced girls who heretofore have looked upon burlesque

MAE DIX GRADUATES INTO COLUMBIA BURLESQUE

New York, Jan. 16.—Mae Dix and Her Dancing Fools are no more on the Mutual Circuit for the reason that Mae has left the management of Tom Sullivan, thereby graduating from the Mutual Circuit, and signed up with Brandel & Felix for their "All Aboard" Columbia Burlesque attraction.

Vivian Lawrence has succeeded Mae in Sullivan's "Dancing Fools" show, which has been rechristened "Vivian Lawrence and Her Dancing Fools".

as the last resort for a stage aspirant, and those who have natural talent will be properly schooled in the intricacies of ensemble work on the stage, and the promise of advancement if they can make good.

This is a drive in the right direction, for with bigger and better burlesque, such as the Columbia Burlesque is coming to, it's an opportunity for talented girls to realize their aspirations for a stage career.

NELSE.

PICKED UP IN PHILLY

At the Casino last week was "The Radio Girls" and at the Bijou "Bound the Town"; both good shows with good attendance.

The Gayety ran a good, speedy show, and when one considers the short time these showfolks have to put a show together it's remarkable how well they do. Well, this bunch turned out a nifty one that brought good houses all week. Principals were Fanny Gelchrest, Dolly Bell, Essie Golden, Lee Fagan, Billy Lang, Joe Mackey and Al Wilson.

Col. John F. Walsh, general manager of the Gayety, states he will continue with his shows up to September 1, when his lease expires, and he has already negotiated for a new house for next season and will run on the same policy as the present one at the Gayety.

A fairly good show at the Trocadero was made very draggy by the cast not concentrating more on their lines, and by halting expressions in all the bits. The singing of the principals was excellent. Principals were George Sothorn,

ANNA TOEBE

As Amateur Won Recognition in Rochester, and as Professional One of Best Bets in Burlesque

Born in Rochester, N. Y., Anna Toebe attended the public schools and graduated from the high school of that city and became known in social circles for her talents as an amateur actress.

At Root, a theatrical agent in Rochester, caught her in several of her presentations and recommended her to the Hagan Brothers, Billy and Bobbie, at that time presenting musical comedy and dramatic plays in Rochester and adjacent territory, and it was in the chorus of the Hagan Brothers' musical comedy show that Anna made her stage debut in 1914. Ere the end of the season she became the recognized soubret.

The next season she was featured as soubret in the show that the Hagan Brothers took to the Pacific Coast, and at the close of an exceptionally long season she accepted the offer of Manager Fennevessy of the Family Theater, Rochester, where she remained as soubret for two years.

Burlesque managers in numbers visiting the Family Theater made her offers to go on tour, but home ties kept her in the "Kodak City" until Joe Oppenheimer, who has an eye for youth, beauty, talent and ability, made her an offer sufficiently lucrative to warrant her leaving the home folks to join Friend Husband Billy Hagan in Oppenheimer's "Broadway Belles" last season on the Mutual Circuit, and again this season on the same circuit under the dual management of Joe Oppenheimer and Sol Meyers.

Since their first meeting in 1914 Billy and Anna have appeared together in stock at the Lyceum Theater, Washington, D. C.; the Columbia Theater, Atlanta, Ga., and the Family Theater, Rochester, N. Y., and we have no hesitancy in predicting that ere long they will both graduate from burlesque to Broadway.

NELSE.

ANNA TOEBE



A personally attractive and accomplished singing and dancing soubret, now being featured in Oppenheimer & Meyer's "Broadway Belles" Company on the Mutual Circuit.

MARION'S MATRIMONIALS

New York, Jan. 14.—Dave Marion believes in matrimony for his performers, and accordingly is ever on the lookout to make matches among those in his company, and he was sufficiently successful during his week at the Hyperion Theater, New Haven, Conn., to induce his principal comic, Walter McManus, to propose to Anna McGlynn, one of his most attractive choristers, and they tied themselves to the matrimonial noose, where they were made man and wife on Tuesday, January 8. That the fever was catching was made manifest two days later, when Ed Clancey Davis, the classy straight man, and Mae Marvin, the prima of personality, did likewise, with the result that both couples were the recipients of many congratulations, wedding gifts and nighty parties to celebrate the double event, and Paternal Dave takes all the credit for making the matches.

SEEN AND HEARD

By NELSE

Not to be outdone by Walter K. Hill and his "News Bur-an" campaign in the interests of Columbia Burlesque, Fred McCloy, manager of the Columbia Theater, New York City, is campaigning on his own account with additional stand work around the city, supplemented by announcements on the towncriers during the week for the Sunday night concerts, and on Sunday nights for the coming burlesque attraction. Arrangements are now being made to replace the paintings of feminine prin-

cipals under the marquee with a streamer banner advertising the show.

Harry Rodler has placed George and Charles, Southern Singers, with Ed E. Daley's "Brothers" to join at Newark. Victor Kaplan of that show will lay off for a minor operation on his leg.

Law Talbot's "Wine, Woman, Song" Company was the last Columbia Burlesque attraction to play the Stone Opera House at Binghamton, N. Y., January 23, due to a change in policy, the house going into moving pictures. The open date will in all probability be filled in during the coming week.

Brad Sutton and Caprice, the latter now known as Marguerite Spencer, thought they would, and then decided that they wouldn't, leave Lou Sidman's "Flirts and Skirts" Company on the Mutual Circuit.

Billy "Grogan" Spencer, manager and featured comic in "Oh, Joy!", a Mutual Circuit attraction, claims to be the official opener of new theaters on the circuit for this season, for his show has opened the New Academy, Pittsburg, Pa.; the Broadway, Indianapolis, and will open the Corinthian, Rochester, Pa., January 28, and probably others ere the end of the season.

Bonnie Lloyd, a former soubret of burlesque who forsook the field to go into vaudeville along with her husband, Jack Reynolds, world's welter weight wrestling champion, has decided to come back into the burlesque fold at the State Congress and Hippodrome Theater stock companies in Chicago.

Dolly Lorraine, late of Morris & Bernard's show, has joined her sister, Loretta, in a vaudeville act.

When Otto Kilves, manager of Manhattan's "Ludin' Thru" Company on the Mutual Circuit, struck Rending he was shy one girl and secured Sagn Daley's wife to fill the vacancy. What she was doing so sign and his "Dollar Day" did a street rally that added to running up the receipts on the two days to \$2,500, and Manager Kilves considered the money well spent.

MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

"SASSY BITS"

(Reviewed Tuesday Matinee, January 15)

A Mutual Circuit attraction, with Irving Selig and L. Wm. Pitzer. Entire production produced by Selig & Pitzer. Presented by Howard & Hirst, week of January 14.

THE CAST—Tom Fairclough, L. Wm. Pitzer, Pearl Briggs, Ida Roberts, Rose Lee, Dick Hahn, Irving Selig.

Review PART ONE

Scene 1 was a pictorial bird drop for Tom Fairclough, an evening-dressed juvenile straight, to promulgate the show in song and introduce a typical ensemble of choristers.

Scene 2 was a colorful cottage and garden set for Ida Roberts, a bobbed black-haired mezzo soubret, to lead a number in which the girls gave evidence of inexperience. Their singing was discordant and their dancing out of line. In fact they appeared to be working under restraint and watching to see what each other would do, without a leader. Straight Fairclough and Rose Lee, a pleasingly plump prima donna, sang in harmony and put over a neat little dance. Pearl Briggs, a kewpie bobbed black-haired soubret, breezed into action with song, dance and cartwheels. Dick Hahn, a short stature tramp comic, came on for a song and thence into a burlesque on the insult bit of Pitzer to Soubret Briggs. Then Irving Selig, doing a tramp comic with the Selig smile, came on for the "I don't know in French" to Ingenue Roberts. Straight Fairclough, with dog in grip dripping gin, rye and Scotch for Comed Selig and Hahn and Straight Pitzer was laugh evoking, but it's not a bit for a woman audience. This was followed by Prima Lee, Ingenue Roberts and Soubret Briggs in respective song numbers, which went over well.

Scene 3 was a street drop for Straight Fairclough to prove his vocalistic ability in a Italian opera, and do the switched-watches bit with Comic Selig, and then into the imaginary slaughter-house dialog and followed that with a song.

Scene 4 was a fancy interior for a pantomimic bit on stage by various principals while being razed by Comic Selig from a box and Comic Hahn on stage in feminine attire burlesquing.

Scene 5 was a drape for Straight Pitzer, as magician, mystifying Comed Selig and Hahn with eggs in their hats.

Scene 6 was a cabaret set for Straights Fairclough and Pitzer, as waiters, to Comed Selig and Hahn and their feminine guests at table. Ingenue Roberts and Soubret Briggs, with a combination of "In the Alley" and the different colored lights and sashes, but neither lights nor sashes were used.

Scene 7 was the interior of a booze joint for a dramatic sketch, in which Billy Pitzer, as Joe Morgan, put over a bit of dramatic acting that was well applauded, and well burlesqued by Comic Selig.

PART TWO

Scene 1 was a realistic ship deck for Comic Selig to do the Billy Gilbert man overboard bit, Pitzer as an escaped lunatic to go mad at the mention of Canaris and manhandle the comed, who made numerous funny falls all over the stage.

Scene 2 was a drape for Comic Hahn to put over a clever hard shoe dancing specialty for a big hand.

Scene 3 was a fancy interior for Straight Pitzer and Prima Lee as the domestic argumenters to the furniture moving in and out of Comed Selig and Hahn. During the act songs were rendered by the feminine principals and Straight Fairclough.

COMMENT

Scenery, gowning and costumes up to the average, and better than some of the shows. Outside of the dramatic sketch it was a reputation of old-time hits, and the comed did the best they could with the material in hand. At that their work gave evidence of either unfamiliarity or working under restraint. From what we heard of the show at the Olympic, we are inclined to the belief that what we reviewed at the Tuesday matinee was an expurgated edition of what was given at the

MAX QUITMAN'S NEW SHOW

New York, Jan. 18.—Max Quitman, a well-known manager of burlesque companies, has organized and is now reorganizing a company for the presentation of "Sassy Bits of 1924" over the K. A. F. Time thru New England and Canada. The cast includes Paul "Jazbo" Francis, Earl Sheehan, Bertha Startzman, Famesine Carl, Fred Hackett, Billy Moore, Bert Fraumeni, Rose Demar and Mr. and Mrs. Bardini, whirlwind dancers. Max Quitman is manager and Eugene Parker agent.

Olympic, and that the comed as well as the choristers were working under restraint, which in all probability accounts for the choristers' lack of life in ensemble numbers and on the runway. Even the ordered to work clean they could at least have put some vivaciousness in their work, harmony in their singing and unison in their dancing. Be that as it may, with the exception of the dog bit and a few bells by Selig, the show was clean, and the audience laughed and applauded the ancient bits and "wallowed" in the dramatic sketch with apparently the same relish as they did in the melodramatic days of Star & Havin' NELSE.

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

Holidayitis

LONDON, Jan. 2.—Last week half a score holiday shows were staged in London. On Christmas Eve the curtain rose on four more in the West End. But Boxing Night held its traditional own and added a round score of fresh holiday attractions.

The Evolution of Pantomime

If grownups ever can grasp what youngsters like—and I qualify the "if" with all seemingly doubts—it would appear that pantomime is not out of date and that the children's play is the most d'ordre of prosperity for this season of the year. For the old pantomime survives only at the Lyceum and Palladium in the West End. Once upon a time most of the theaters went Harlequinized from Boxing Day to February. But nowadays we have the most mystical "Blue Bird", "The Rose and the Ring", "Peter Pan", "Where the Rainbow Ends", "The Windmill Man", "Treasure Island", and so forth to remind us that the world grows older, perhaps more responsible, certainly less merrily inconsequential. Which is a pity.

And then we thought of Aladdin redivivus, who is known as "Almond Eye", and is to be seen at the Scala, and we cheered up because forsooth we knew that the spirit of Pantomime may sleep, but does not die—albeit music-hall comedians, usurping the function, but not the fun, of Harlequin, have done their best to kill him—or at least to make him topical. For topicality is another name for decay.

For my part, being one of those impeccable misanthropes who fall victims to all kinds of theatrical chicanery and are willing butts for every trick that can be put across the footlights, I would give all the mystico-sentimental Peter Pan and all the Tyltys and tag ends of rainbows to see Joey the clown produce a string of sausages from Pantaloon's pantaloons or to note the miraculous twirl of Harlequin's "dagger of lath". And as for high kicks and skirt-dicks of Mistress Columbine, —

Once a Week Players

The hands of players organized by Lena Ashwell continue their admirable work of providing dramatic entertainment in the London suburbs and neighboring towns. In more than one industrial or residential area they have so keenly focused the public mind upon the drama that the foundation of municipal theaters is mooted. As better trade conditions become operative, I am inclined to think this demand will be stronger and I should not be surprised to hear of the early formation of a south London municipal theater—possibly during 1924.

Meanwhile Ealing, Battersea, Lewisham, Watford, Greenwich, Winchmore Hill, Northwood, Edmonton, Deptford, Sutton and Ilford are being regularly visited with a repertoire which includes Shakespeare's "Twelfth Night" and "The Merry Wives of Windsor", Ibsen's "A Doll's Home", Dickens' "A Christmas Carol", A. A. Milne's "Belinda", Cicely Hamilton's "The Child in Flanders", "The Beggar Prince", etc., etc.

Evelyn Laye's Triumph

As LaPompador in Leo Falls' opera our talented musical comedy leading lady, Evelyn Laye, has, I imagine, surprised her most optimistic friends. It is a pleasure to be able to add another leaf to the laurels which London critics have, without exception, attributed to this beautiful and hard-working little artist.

I have watched her work for some time and wondered if she would justify the high hopes which I reposed on her painstaking sincerity and well-conceived technique. But I was not prepared for last week's revelation of rich fruition.

Miss Laye went to Versailles in search of the color and style of the court of Le Grand Monarque, they tell me. But she has found more than local color as her playing of this difficult role shows—she has found herself as a first-rate artist in operetta. We all share pleasurably in her discovery.

Rutland Boughton's Double

After years of hard work against heavy odds Rutland Boughton seems to be coming into his own. During the British National Opera Company's winter season at Covent Garden his "Alkestis" will be given. "Bethlehem" is of course running at the Regent and interrupts the wonderfully successful revival of Boughton's other music-drama, "The Immortal Hour".

It is rare indeed to see an English musical work of any cultural pretension on the London stage, but for a comparatively highbrow composer to have two considerable successes and a third production within twelve months marks, I should say, a double record.

Boughton's "Alkestis", like the other two operas, came to town after thoroughly musicianly testing. For all three weeks were originally performed at Glastonbury. In that old West Country town, teeming with historical and mythical associations, Boughton worked for many years with a band of colleagues, artists and amateurs. It was his ambition to make Glastonbury the Bayreuth of England, to create here, as Wagner created in the German town,

a center of musico-dramatic appreciation and effort.

I recall those "festivals" before the war. In a small hall, with no efficient lighting system and with the simplest but delightfully suggestive scenery and costumes designed by Christina Walsh and executed more or less en famille, these enthusiasts tackled works ambitious enough in style and scope to have daunted many producers with all the resources of a big opera house at call. They had no orchestra. Clarence Raybould, recently conductor of "The Beggar's Opera" and now handling "Lilac Time", was at the piano. He was a host—or rather an orchestra—in himself, and his skill at suggesting the requisite color and movement permitted one to get a firmer grasp of the composer's intention than a small, combination of mediocre instrumentalists would have done.

Among the artists who assisted in these festivals was Frederick Austin, famous now after the composer of "The Beggar's Opera" as a "bobby", appreciated no less as a graceful a witty singer. The tenor roles were usually undertaken by large and genial Frank Mulligan, the leading tenor of the Beecham and British National Companies. The audience consisted first of local people, gradually came to include amateurs from the metropolis. Indeed an astounding number of folk from all parts of the country, as time passed, made the pilgrimage to King Arthur's town. Shaw himself often twinkled bland encouragement behind those bushy brows, and the greatest measure of praise and profit has come to Boughton in London town, the Glastonbury work will continue and perhaps when railway companies and hotel proprietors realize what they have already myopically missed, Glastonbury will reap what Boughton has sown.

Advertising Shakespeare

I referred lately to Sir Charles Higham's suggestions that Shakespeare needed the kind offices of a puff merchant to make his play go.

The Daily News has followed this line of debate by offering prizes for the ideal advertisement of Shakespearean plays. The News asks: "How would you show that it is as easy to popularize a poet as a pill?" The best answer will get the first prize.

An actual advertisement in prose or verse not more than 250 words long is sought. Some of us are inclined to think that the best advertisement of Shakespeare is the presentation of his plays, but a caustic acquaintance assures me that the slickest way to put the Bard on his feet would be to shoot all Shakespearean actors and compel producers to cast all future productions from players who know nothing of "the tradition" and who have never "worked Shakespearean repertory". I wonder?

Anyhow I am sure that Shakespeare ought to be acted nowadays by actors and not by what we have come to call "Shakespearean actors".

Brevities

Hubert Woodward and Ernest Thesiger will present Vera Beringer's "The Painted Lady" at the Everyman after the run of "Love in a Village".

Shaw is in for a double on the London halls, for Young Buffalo has "Blanco Posnet" at the Alhambra and now comes Margaret Haistun with a revival of "How He Lied to Her Husband". She played it at the Palace Theater in 1911 and now repeats it at the Victoria Palace, again with that fine actor, Dawson Millward, to assist her.

Readean will present "The Way Things Happen", by Clemence Dance, at the Ambassador towards the end of January.

"The Street Singer", a musical piece by Frederick Lonsdale and H. F. Simson, is due for provincial trial in February with Phyllis Dare leading.

Leeds Art Theater offers Von Hofmannsthal's "The Great World Theater" for a fortnight beginning January 7. Edith Craig is producing the German masterpiece.

I hear that Sir Harry Lauder will probably go into management with a new Scottish musical piece when he returns here in the spring.

"The Camel's Back" will probably loom upon the Playhouse stage when eventually Maughan let's us have the hump in London.

"Havoc", the Repertory Players' find, by Harry Wall, is already in rehearsal and will follow "The Importance of Being Earnest" into the Haymarket in about a month's time.

Matheson Lang has commissioned a play on the story of Guy Fawkes, the conspirator of November 3 pyrotechnical festivities.

Four of Henry Arthur Jones' plays that have not yet been seen in town are said to be released for London production when opportunity offers.

Perhaps now that Galsworthy, Barrie, Pinero and Jones have had revival cycles we may see some Shaw. Or is our greatest comedian reserved for Berlin, whence I hear that six of his plays are in the current bills.

Frederick Ranajow, released from a long run as Macheath in "The Beggar's Opera", rejoins old associates in the British National Opera Company. He will play Hans Sachs in "The Mastersingers".

S. W. MANHEIM CIRCUIT OF THEATRES

Executive Offices, Bandbox Theatre Bldg. Cleveland, O.

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49TH STREET THEATER, NEW YORK
Beginning Monday Evening, January 14, 1924

ARTHUR HAMMERSTEIN Presents LEO CARRILLO

"GYPSY JIM"

A Play in Three Acts by Oscar Hammerstein II. and Milton Herbert Cropper
Staged by Clifford Brooke
Produced Under Personal Supervision of Arthur Hammerstein

CAST OF CHARACTERS

- (In order of their appearance)
Blake.....George Farren
Blake.....Elizabeth Patterson
Blake.....George Anderson
Blake.....Martha-Bryan Allen
Blake.....Wallace Ford
Jim.....Leo Carrillo
ing.....Harry Mestayer
ing.....Fleming Ward
ie.....Ethel Wilson
ce.....Averell Harris
ce.....Virginia Wilson
Newler.....Joseph M. Spence

ACT I.—Home of the Blakes. A small town in the Middle West.

ACT II.—The same. Immediately afterward.

ACT III.—Home of Mr. Prentiss. Three months later.

I found "Gypsy Jim" interesting from two standpoints. Firstly, as a play; secondly, because it gave me the chance to gauge the effect of radio broadcasting on a dramatic performance. The latter aspect may not properly belong in a review, but it is a subject fraught with such importance for the future that the reaction of one spectator may be of value. I think, under the circumstances, it warrants mention.

On the Friday evening preceding the opening of "Gypsy Jim" the first act of the play was given over the radio. I listened in on it and, frankly, it sounded terrible. The absence of all aids to illusion, save the voices of the players, contrived to make this first act appear shoddy, worthless and implausible. In all honesty, had it not been that duty compelled me to attend the performance I most certainly would not have gone. This broadcasting would have been nicely calculated to keep me away and I looked forward to my enforced presence at the second performance with fear and trembling. I was prepared to be bored stiff and came to the theater with a preconception totally against the piece.

You may judge of my surprise when, just as I was ready to fall into a comfortable doze, I found myself taking an acute interest in "Gypsy Jim". I might add that, with the exception of a brief interval or two, interest never flagged thruout the course of the play. On the basis of my single experience I should say that it is tempting fate to broadcast a play in advance of its Broadway showing. If the rest of the listeners felt the same as I did towards it "Gypsy Jim" would get mighty little of their coin thru the box-office.

As I have intimated, I enjoyed "Gypsy Jim" very much. I am not saying that it is a work of art or a milestone in the dramatic path. It is, tho, a comedy with an ingenious idea, ingeniously worked out, and it is clean and wholesome. There is a bit of a lesson in it, too, which adds to its interest.

Briefly, the play deals with the philanthropic exploits of a wealthy young man who, in the guise of a Gypsy, visits families in hard luck and who need bucking up to set them on their feet again. Those who have lost faith in themselves are the ones the young man goes after. The play shows how he restores this faith to one such group and, incidentally, falls in love with one of the females in it. Starting implausibly in the first act, the threads are drawn together from then on and the finish quite satisfies everyone. Everything is explained to a nicety and the point, received with

THE NEW PLAYS ON BROADWAY

relish by the audience, hammered home that unless one has belief in one's self all else is as naught.

Arthur Hammerstein has gathered a most competent cast to play "Gypsy Jim". The name part fits Leo Carrillo like the proverbial glove. There is a charm to his manner, a sweep to his playing that makes the figure a most attractive one. It is by far the best part he has had in years. Martha-Bryan Allen is suited nicely to her role, that of a budding author of short stories; Elizabeth Patterson made a deserved hit as a chronic grouch by giving it a particularly apt characterization; Wallace Ford, as a young inventor, called upon a handle a couple of emotional bits, did them exceedingly well; George Farren was excellent as a broken-down lawyer. The remainder of the cast, consisting of George Anderson, Harry Mestayer, Fleming Ward, Ethel Wilson, Averell Harris, Virginia Wilson and Joseph M. Spence, were uniformly good.

There are plenty of laughs in "Gypsy Jim", there is a tear or two and deal of romance. It is set and directed nicely. I predict prosperity for it. It strikes me as being the sort of comedy which a healthy slice of our playgoers take to with avidity.

A clean, amusing, romantic comedy; well played.

GORDON WHYTE.

CENTURY THEATER, NEW YORK
Beginning Tuesday Evening, January 15, 1924

F. Ray Comstock and Morris Gest Have the Great Honor to Present for the First Time in America

"THE MIRACLE"

In Eight Scenes
Staged and Created by MAX REINHARDT

Book by Karl Vollmoeller
Score by Engelbert Humperdinck. Revised and Extended by Friedrich Schirmer
Production Designed by Norman-Bel Geddes

Built by P. J. Carey and Company
Incidental Dances by Michel Fokine
Conductor of the Orchestra, Einar Nilson

Entire Production Under Personal Supervision of Morris Gest

THE CAST

- Madonna.....Lady Diana Manners
Sexton.....Charles Peyton
Assistant Sexton.....David Lennessy
Old Saeristan.....Elste Lorenz
Old Nun Attendant.....Mrs. John Major
Mother of the Nun.....Claudia Carlstadt
Grandmother of the Nun.....Laura Alberta
The Nun.....Rosamond Pinchot
The Abbess.....Mariska Aldrich
A Peasant.....Louis Sturez
The Burgomaster.....Lionel Braham
The Knight.....Orville Caldwell
A Blind Peasant.....Rudolph Schildkraut
His Son.....Schuyler Ladd
A Crippled Piper.....Werner Krauss
The Archbishop.....Luis Rainer
The Robber Count.....Lionel Braham
The Shadow of Death.....Luis Rainer
The Prince.....Schuyler Ladd
The Emperor.....Rudolph Schildkraut
Executioner.....Lionel Braham

Any review of "The Miracle" must of necessity be more a report of the proceedings rather than a critical analysis of the piece. It is so utterly new, so big and so unusual an event in our theater that the news interest must outweigh any critical consideration. I propose to deal very briefly with the latter and to devote the rest of my space to description.

"The Miracle" would be hard to classify. It is mainly pantomime, tho there is spoken text along with sundry shouts and exclamations. There is plenty of music and it is part ballet and part pageant. It has only one fault that I can see. It is far too long and it tends to monotony. The show is so big that only a few

effective appeals to the emotions can be made, these mainly by means of great hordes of people in movement. When you have seen this done a few times you are apt to tire of it. Captious? Perhaps, but the truth as I see it.

That is all I can say against the show. The manner in which the enterprise has been carried out, the size of it, the thoro staging, the splendid music, the setting and costuming, call for nothing but unstinted praise. It is such a spectacle as has never been seen before in this city. It outdoes anything ever attempted in the Hippodrome and it has a peculiar, gray beauty of its own that will be hard to match under any circumstances.

For the production of "The Miracle" the Century Theater can be said to exist no more. If one were miraculously set down in the auditorium and asked where one was, the answer must infallibly be: "In a church." The only remaining sign that the building is other than that is in the seats. They are still orchestra chairs despite their pew ends. The walls are those of a Gothic cathedral, the ceiling is an ecclesiastical one, there is a high altar on the stage, chimes are ringing, incense is burning. It is a cathedral. The attempt to create a sacerdotal atmosphere is carried to such lengths as to include the dressing the ushers as nuns and keeping an endless procession of worshippers on the stage from the time the house is opened until the performance is over.

Since the proscenium arch is gone there is no curtain. The play begins with the lowering of the house lights and the tolling of bells. From then on the shifting of scenes is done in the dark and with the aid of a smoke screen. Ingeniously planned and beautifully executed, all these come off without a hitch and with no visible evidence of the machinery involved. Norman-Bel Geddes, who is responsible for the designing of the setting, has managed a colossal task with rare skill.

To Max Reinhardt belongs the credit of handling vast masses of people without as little hitch as Mr. Geddes' scenery. Hordes of supers tramp down the aisles and pour onto the stage. This is done repeatedly, yet with a surety and precision that betokens a positive genius for stage management. Nothing like it has ever been approached in our theater. It calls for unqualified praise.

The story of "The Miracle" is necessarily a simple one, a pretty tale of a young nun who bolts to the outer world. When she does this the statue of the Virgin comes to life, dons her garments and takes up her tasks until she returns a disillusioned, penitent woman. The Virgin again becomes a statue, a miracle has been performed.

To show the scenes of the nun's wanderings the massive altar is hauled out of the way and in one case a superlatively beautiful banquet hall is shown, with gigantic stained-glass windows. It is by far the finest stage effect I have ever seen. The other scenes do not compare in magnificence with this, splendid as they are.

The music has been done with the same care which is shown in the rest of the production. The score is a beautiful one and it is sung and played with skill. As for the acting, the individual counts for so little that nothing much can be said of it. Rosamond Pinchot has the principal part—that of the nun. She is not a good pantomimist, tho there is a roughly chiseled beauty, a healthy ruggedness to her movements, which atones in considerable measure for

this. Lady Diana Manners is beautiful as the Virgin. Rudolph Schildkraut was impressive in all his characters. Schuyler Ladd was excellent as the prince. Werner Krauss gave an admirable characterization of the piper. The rest of the cast were mainly concerned with ensemble work and did it well.

All that remains is to sum up my impressions. That is not so easy to do. "The Miracle" is not the sort of production that lends itself to summation. All one feels like saying is "gigantic, beautiful" or the like. I might say it was a cross between "The Follies" and "Everyman", and that might be nearer the truth than the seeming paradox appears to be. I can say, tho, that those interested in the theater who neglect seeing "The Miracle" are not doing their whole duty. It is an unforgettable experience and demonstrates the resources of the stage better than any production I have ever seen. The American theater is in Morris Gest's debt for producing it. I might add that it fairly entitles him to the designation of "America's greatest showman".

A gigantic and beautiful spectacle; mammoth in conception and execution. GORDON WHYTE.

NEW ST. LOUIS PLAYS

SHUBERT-JEFFERSON THEATER, ST. LOUIS, MO.

Week Beginning Monday, January 7
MARGARET ANGLIN
(Direction Lee Shubert)

"A CHARMING CONSCIENCE"

A Joyous Comedy in Three Acts by Orlik Johns

Stage Decorations and All Costumes by Lucien Lehaut

CAST OF CHARACTERS

- (In the Order of Their Appearance)
Theresa.....Harriet Sterling
Porter.....Edwin R. Wolf, Jr.
Colonel Bobb Ladd.....Clifford Walker
Freddie Fellows.....Henry Mewbrar
Mrs. Jacqueline Fellows.....Miss Anglin
Lawrence Hastings.....Donald McKee
Penelope Sterling.....Janet Cameron
Jeweler's Clerk.....Charles Tazewell
Jean Somerset.....Agnes Grant
Laura Postville.....Dorothy Johnson
Reverend Dr. Winfield.....Harry Barfoot
Forbes Allen.....Wheeler Dever
Henderson.....Harry Barfoot

SYNOPSIS

Act 1—The Apartment of Mrs. Jacqueline Fellows, New York City. A Late Afternoon in the Spring.
Act 2—Same as Act 1. About Noon. One Month Later.
Act 3—Penelope's Apartment. A Few Months Later.
Time—The Present.

There is indeed very little charm, conscientiousness or substance to "A Charming Conscience". The title being wholly inconsequential, I cannot see where it belittles the play.

The feeble plot unfolded is a weirdly fantastic and almost impossible one. Mrs. Jacqueline Fellows, an unconventional divorcee, is still on friendly terms with her ex-husband, Freddie, and keeps open house continually for him and a half dozen other bestrawbered confidants for her hand. A sticky snip of a girl, Penelope, suicide bound, calls on the peevish Mrs. Fellows to bid her good-by "before throwing herself into the East River." She is taken into the male-overrun home, where the ex-spouse immediately falls in love with and shortly thereafter marries her. This romance is originally instigated but later when nothing developed resented by Mrs. Fellows, who then sets about to undo the result of her machinations. At the psychological moment the supposedly dead husband of the former wretched wail appears on the scene, also suicide bound, and to bid his long lost wife "good-by" before throwing himself into the East River." In the end both of the original couples are reunited and everyone is very happy.

How they abuse the busy old East River! As Mrs. Fellows humorously remarked to the sozzled, somnambulating Mr. Forbes: "Why dirty the waters of the East River?"

The play is laid in two New York apartments, but never in all of one's rambles about the metropolis, even thru the most extreme Bohemian section of Greenwich Village, could as garish an abode be found as that occupied by Mrs. Fellows—futuristic to the nth degree. Penelope's apartment was just the opposite, but also hardly probable.

A bevy of "damns", "Gods" and "Mon Dieus" thruout the play fail to put things over more forcefully, and the immediate grasping of everyone (they're all liquor bounds in this

(Continued on page 197)

NEW THEATERS

A new theater will be built at Raleigh, N. C. Plans are under way for a new theater at Raleigh, N. C.

Have Miller is installing a new theater at Heber Springs, Ark.

The Dixie Theater, Opp, Ala., reopened in its new quarters recently.

R. C. Robertson will soon build a new \$40,000 theater at Fayetteville, Ark.

The Grand Theater Company will erect a new \$100,000 moving picture house at Wheaton, Ill.

A new movie playhouse to be known as the Capitol Theater, with a seating capacity of more than 1,000, will be built in the Capitol Hill district, Seattle, Wash.

Joseph J. Goodstein of Philadelphia and Denver contemplates the erection of a \$75,000 theater building at Longmont, Col.

The new theater at Eufaula, Ala., is rapidly nearing completion and will open shortly. It will have a seating capacity of 1,000.

The Strand Theater at Biloxi, Miss., was formally opened recently. The new house plays both vaudeville and photoplays.

Plans are under way for a new theater at Fifth and Washington streets, Olympia, Wash., to accommodate road shows and movies.

George Howarth, owner of the Ideal Theater at Fremont, Mich., has purchased the theater at Serrville, Mich., from Euphrat Stevens.

The Allegheny Theater Company, which operated the Lark Theater, Beckley, W. Va., which burned recently will rebuild at once, the work to be completed within six months.

Elbert Hubbard and Irving L. Priest recently purchased a site on upper Main street, East Aurora, N. Y., on which they contemplate erection of a building with a theater on the ground floor and offices above.

Elizer and Harrison, lessees of the Empire Theater, Syracuse, N. Y., have obtained a lease of the Savoy Theater at Auburn for a term of several years and will take possession February 1.

Harris Lumber is negotiating for a long-time lease on the old International Hotel site in Niagara Falls, N. Y., for the erection of a new theater seating 3,000. A forty-foot stage is planned. Mr. Lumber now operates a large playhouse in Niagara Falls.

DRAMATIC NOTES

(Continued from page 25)

announces her intention of bringing the production to this country late in the spring.

Malcolm Fassett, who has recently returned from Paris, is rehearsing in New York.

Milton Bernal is with the "Tea for Three" Company, which is now touring in Iowa.

Oliver Hunsell, director of the Little Theater, Dallas, Tex., will produce "Romeo and Juliet" in February.

Channing Pollock's "The Sign on the Door" is about to be done in Yiddish at the Irving Place Theater, New York. Mae Simon, who holds the Yiddish rights to the play, will also stage the production.

Patrick James Grattan Mythen, the Achimandrite of the American Department of the Russian-Greek Church, is a member of the Actors' Equity Association. He was formerly an actor.

Florence Reed and "The Lullaby" have moved to the Illinois Theater, Chicago, for an indefinite period. The Dillingham production was supplanted at the Knickerbocker Theater, New York, by Savage's new musical comedy, "Lollipop", featuring Ada Mae Weeks.

Anthony Stanford and Peggy Paige are having a good season on the road with Fiske Gilman. The company is in New York territory during the month of January and will play Ottawa, Canada, January 31 to February 2.

The primary class in Chicago dramatic criticism composed of about 1,300 school children, saw "The Twelfth Night", by F. H. Southern, Julia Mariowe and their assistants last week in the Great Northern. The performance—a matinee—was given the children free.

The first production to open Martin Beck's New York playhouse, now being erected in Forty-fifth street, between Eighth and Ninth avenues, will be one of Franz Molnar's plays.



(Communications to Our New York Offices)

INVESTIGATING THE ELIZABETHANS

FOR many years investigating scholars have been delving into the Elizabethan drama, particularly that written by Shakespeare, on the search for something new, something to help us interpret the meaning of these authors and their work, something to add to our knowledge of them and their times. It would seem as tho there was little new to be discovered along any of these lines, the material having been combed over again and again. What does remain to be done, tho, is to collate the discoveries and, fitting them together, make what deductions are possible by that process. A friend may tell me some seemingly unimportant bit of news; that is, it does not seem important to me. However, I, in just as idle a moment, may repeat it to another, who, being in possession of other facts, is able to fit this bit in with them and deduce something very important. That is what is being done now in the field of the Elizabethan drama. Every field of investigation goes thru such a process and it is often at this stage of collation and deduction that excellent work is done. Work such as this is responsible for **Foreign Influences in Elizabethan Plays** by Felix E. Schelling.

It had long been known that Shakespeare had gone to Plautus and Plutarch for dramatic material; it was also known that he had leaned rather heavily on Boccaccio and other continental writers for subjects. Now Professor Schelling shows that all the Elizabethan dramatists went to similar sources; tho, he is careful to point out, in the case of Shakespeare it was not the plot so much as the viability of the characters that attracted him. The author also is a great admirer of Jonson and devotes one of the four chapters in the book to him and his relation to the classics.

Thruout the book there is every evidence of careful scholarship and a thoro acquaintanceship with the latest discoveries made in the Elizabethan field. The book is not a big one, but every page is packed as full of information as a sausage is full of meat. Attention is paid to every one of the playwrights of the period, the works which influenced them are traced, quotations are given and so are references. The first chapter is really an excellent history of the English drama in very brief form and the influence of the classical model on it is traced with exactitude. Then a chapter is devoted to Italian literature as it affected Shakespeare and those who followed him. And I might say, that while Shakespeare leaned rather heavily on the Italians, what he borrowed wasn't a circumstance to what the others took. They grabbed plots holus-bolus where he was content to take the outline only and fill in the characters in his own inimitable way. They made the plays as bloodthirsty as they could; he humanized his plot and characters. Which is simply repeating what we all know, that he stood head and shoulders above his fellow writers, good as they were, in many cases. Another chapter of Professor Schelling's book deals with French influences and the concluding one with the influence of Spanish literature. Thus, in four chapters (the book is only 147 pages in length), the whole field of Elizabethan drama, as it was affected by European literature, is concisely and thoro outlined.

Not only is **Foreign Influences in Elizabethan Plays** informing and authoritative, but it is clearly written. I do not mean that it is a particularly easy book to read. It is clear in the sense that a railroad time-table is clear if you know what you are looking for and are familiar with the right way to find it out. To some people a time-table is a most mysterious document, and while **Foreign Influences in Elizabethan Plays** is not exactly mysterious, still it will not be easy reading for the person who comes to it with no previous knowledge of the subject. Those who do will find it clear as crystal and a book from which they will derive pleasure as well as knowledge. I can strongly recommend it to such readers. And before I close I would like to say that there is a splendid bibliography in this book which will be found of great value by those interested in Elizabethan drama. There is also a good index. Altogether a book that one will want to put on the reference shelf after one has digested its contents.

FOREIGN INFLUENCES IN ELIZABETHAN PLAYS, by Felix E. Schelling. Published by Harper & Brothers, 49 East 33rd street, New York City.

THE SINGING ART

There are those who look on the art of singing beautifully as a passing one. Certainly, from the appalling number of bad voices one hears, there seems to be some justification for such a belief. The day of the grand singers does seem to be going. It is not often that we hear a voice such as Lillian Nordica had, a voice not only of great natural beauty, but one that was cultured without all its naturalness being taken out in the process. The latter happening is not so rare as one would think. Not so many years ago there was a tenor at the Metropolitan who had a glorious voice, but he had studied so much, or so badly, that one felt he carefully felt out each tone before he produced it. There was polish and culture behind every note, but of naturalness not a trace.

A singer who combined polish with beauty of tone such as Lillian Nordica did should be worth while hearkening to if her views can be accurately put on paper. This has been done as accurately as writing about singing can be done in Lillian Nordica's **Hints to Singers**, transcribed by William Armstrong. It is a difficult job, this, trying to get into words just how to manage and control the singing voice. No matter what the knowledge of the writer, there is a question of sound and its mechanics involved and to picture this is well nigh impossible.

Yet Mr. Armstrong has done it better than it is usually done. Lately there have been several books published on singing, some of which I have reviewed in this column, in which the authors have been careful to separate that which belongs in the studio and to the singing master from that which the pupil can put into practice himself. Lillian Nordica, thru Mr. Armstrong, is one of these. She knew that singing could not be taught by a book, but she also knew that the singer could be helped in other ways.

To me the most interesting part of this book is that containing the personal letters written by Madame Nordica at various times during her career; but, taking only an academic interest in singing, my judgment may not be that of the student of the art. I am sure that he or she will find not a little of value in Lillian Nordica's **Hints to Singers**. She was a great singer, a successful singer, and what she had to say about her art, tho it is told here at second hand, cannot but be informing.

LILLIAN NORDICA'S HINTS TO SINGERS, transcribed by William Armstrong. Published by E. P. Dutton & Company, 681 Fifth avenue, New York City. \$3.

The new structure is to be designated as the Arliss is to be knighted before long. The West Side Theater. star's popularity is great, judging by the manner in which England's aristocracy has turned out for his presentation of "The Green God-

Word comes from the other side that George

Arless sees fit to return to America, and that time is in the dim future. The prediction is that he will come as Sir George.

The ink is hardly dry on Samuel Shipman's new play, "The American Sheik", which is said to have been measured for Lowell Sherman. The title suggests pretty warm stuff for A. H. Woods' favorite star.

Edna Hibbard will be seen in the leading feminine role in Owen Davis' new play, "Peacocks", now in rehearsals. The production will be given a Chicago premiere before the New York showing. Frank Conroy has been engaged for the principal male part.

Lillian Wilck, sister of Laura Wilck, well-known New York literary agent, has replaced Lys Doree as the French maid in "Whispering Wires", the mystery melodrama that is enjoying a generous run at the Plymouth Theater, Boston.

"The Way Things Happen", Clemence Dane's new play, will be opened by Guthrie McClintic at the Lyceum Theater, New York, January 28. During the run the manager intends to present Katherine Cornell, featured member of Miss Dane's drama, in a series of special matinees of various plays.

"The Moon-Flower", Zoe Akins' adaptation from a foreign play, has been rechristened "Moonbeams". Charles L. Wagner's production, starring Elsie Ferguson, opened last week at the Garrick Theater, Washington. The New York premiere is listed to take place early in February.

Robert Ames is to have the leading role in a new play by Lawrence Eyre, entitled "Kelly's Vacation", according to a recent announcement. This conflicts with the report that A. H. Woods would present Ames in John Hunter Booth's play, "Softy", due to arrive in New York in two weeks.

B. C. Whitney announces that "Sign Here" will be in readiness to open out of New York January 28. Included among the principals who will appear in the production are Charles Dow Clark, Ethelynn Bradford, Anne Winston, Mark Sullivan, Robert Craig, Conrad Cantzen, Grace Reals, Jack Yorke, Millard Vincent and Thomas Shearer.

John Barrymore, now appearing in Washington, has received a cable invitation from the Shakespeare Memorial Committee to come to London this spring with his production of "Hamlet". Barrymore is the first American star to be honored by this committee, which was organized for the Shakespeare tercentenary and under whose auspices the performances at Stratford-on-Avon are being presented.

Jack Charash, associated for several years with the Arthur Hopkins management, especially with the Ben-Ami productions, will hereafter present plays in his own right. Charash has lately come in possession of a new Russian drama entitled "The All Important Thing", and B. Iden Payne has been engaged to direct the piece.

The Morosco Holding Company, whose production of "The Lady Killer" is now current in Los Angeles, will shortly commence activities in the East. This new play by Frank and Alice Mandel is to be presented in New York early this spring. Franklyn Underwood, who staged the original production, has been engaged by the Morosco organization to perform a similar service for the New York company. Several other plays are listed to follow later in the season.

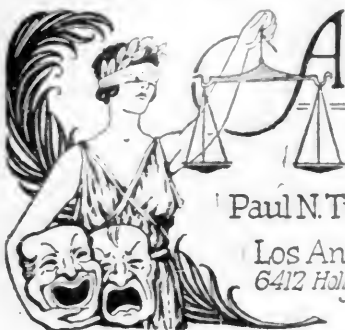
"Sancho Panza", starring Gus Skinner, is being exploited in Boston, Mass., as "the greatest labor play of this generation". In all labor halls and workmen's circles posters are being put up and literature distributed, pointing out that this production defends the cause of labor as no play has done in the entire history of the American stage. Several lines from the play are quoted and attention is called to the prices, which are said to be within the reach of every laboring man.

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Retains Membership Tho Retired

A LETTER recently received from Miss Germain indicates, we believe, the attitude of many of our members towards their association. The letter, in part, follows:

"On May 10, 1922, I was granted an honorable withdrawal card from Equity on account of my engaging in a business outside of the theatrical profession.

"It is my desire at this time to pay up my indebtedness to my association in view of the fact that I, personally, feel I should like to be an Equity member whether in the profession at this time or not.

"I cannot express my feelings too strongly for what I feel Equity has done and is doing every day for the actor and actress. As an outsider I can see the changing conditions far more strongly, I believe, than if I were actively engaged in the profession, which I hope I may be again some day.

"It is not what Equity is doing for the stars, for them it can do but little, but it is what Equity is doing for the small people and the players in the 'sticks'.

"If everyone could only see this spirit and pull together, what a perfectly marvelous organization we would have—100%—well, it's something to look forward to and strive for."

Miss Germain has been forwarded a card which will reinstate her to membership from the first of the year until May 1, upon the payment of dues for that period.

Loew Believes in Broadcasting

While the B. F. Keith Vaudeville Circuit has joined other theatrical organizations in disapproving the broadcasting of performances Marcus Loew has established a broadcasting station, WBN, in the same building with his State Theater and offers free to all those who sport radios the same performance for which others pay admission.

We also note that William A. Brady says he's frightened at the possibility of radio hurting the theaters and yet Lis "Up She Goes" was broadcasted in Boston.

Statistics of Productions

Our Statistical Department reports as follows for the period ending January 15, 1924:

Companies engaged in and thru New York (productions only) from August 1, 1923, to January 15, 1924..... 317
Companies closed..... 91
Companies still running..... 226

This shows an increase of fourteen companies still running over same date last year.

Jerome Bruner's Mother Dead

Our member, Jerome Bruner, has asked Equity, so that his friends in the profession may know, to make mention of the death of his mother, Mrs. Caroline W. Bruner, at her home in Des Moines, Ia., January 4. Mrs. Bruner was 71 years old and is survived by three sons, Harry D., Chas. V. and K. Jerome Bruner, and a daughter, Nell G. Callison.

"New Englander" Players' Next

The third production of Equity Players' second season will be "The New Englander", by Miss Abbey Merchant.

Assembly Asked To Speed Compensation

At the direction of the council the following letter was sent to each of the Senators and Assemblymen of the New York State Legislature:

"An amendment to the accident compensation law for the purpose of reducing the present fourteen-day 'waiting period', immediately after injury for which no cash compensation is paid, to the desirable seven days, which is the generally accepted standard, will be presented, we are informed, to both Houses of the New York Legislature some time this week.

"The council of the Actors' Equity Association believes that the proposed amendment is a good one and hopes that it will have your support."

Equity Present Scroll to Hackett

James K. Hackett at a dinner tendered him at the Waldorf-Astoria, New York, Sunday evening, January 13, was presented with an illuminated parchment signed by all the officers and members of the Council and Advisory Board of the A. E. A., on which was inscribed in letters of red, gold and black:

"Greetings and congratulations to James K. Hackett, the first American actor to be honored by his own and a foreign government, from the

association to which he has always been proud to belong, the Actors' Equity."

Have You Received Your "Equity"?

The January issue of the "Equity" magazine is out, and in it we find: Another of William Van Dresser's drawings of our council women, this time Katherine Emmet; a summing up of the motion picture situation in Los Angeles and the possibility of expansion in the East; a report of the visit of the Oberammergau Passion Players, at whose exhibit at the Grand Central Palace Equity Players presided one day, as well as the story of the Passion Play history; James K. Hackett's return from abroad and a recital of the honors accorded him there; another installment of "The Facts of Vaudeville", with a summary of what has gone before, of which survey there are two more chapters to come; "Expressionism Reaches Scenery", with three illustrations; "The Oldest American Drama, being the tribal dances of the North American Indian, with twelve drawings by Indian artists; three photographs of Equity Players' "Neighbors", with New York newspaper criticisms of the production; a statement of "Trouble Over the 'Satisfaction Clause'"; a new department, headed "Of Interest to the Profession", which is a summary of happenings during the month of general interest to actors; "Who's in the P. M. A."; the theatrical book review; a photograph of three clowns given the Academic Palm by the French government; "Equity Brevities"; "Down to Cases", and miscellaneous news notes and professional data.

Keep Equity Posted on Routes

The importance of Equity members keeping their organization advised of their route when on the road, whether in production, rep. or tent companies, cannot be overestimated.

Our traveling representatives many times encounter considerable difficulty in locating companies whose routes have not been furnished.

Deputies are asked to make special efforts to keep A. E. A. headquarters informed as to the location of their companies so that we, in turn, can keep them informed, thru deputy reports and special letters, of matters of interest.

Copies of routes should be sent to the Equity office in the territory in which the companies are playing, as well as to headquarters, which means that reports of companies in the districts covered by the Chicago, Kansas City, Los Angeles and San Francisco offices should be sent to those district offices.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

TWENTY-NINE new members joined the Chorus Equity the past week.

No member of the Chorus Equity should sign a contract for services to be given after June 1, 1924, unless the following clause is included in the contract: "Should on or before May 31, 1924, the Chorus Equity Association, by certificate of its authorized officer, certify that no agreement has been entered into between it and the Producing Managers' Association in place of the agreement of September 6, 1919, the chorus member may until such new agreement is entered into and until that fact is certified to by the Chorus Equity Association in the manner aforesaid suspend the operation of this contract, and during such suspension the chorus member need not perform any services hereunder and on and after June 1, 1924, any new conditions agreed upon between said associations shall apply and be a part of this contract." While it is hoped that there will be no cause for trouble in June, 1924, it is best to be prepared.

Unless a contract definitely states that it is for New York only the member signing the contract is obligated to perform services either in New York or on the road. A run of the play contract means for the run of the play either in New York or on the road between

Canada Goes After Play Pirates

The Canadian Copyright Act, which became effective January 1, 1924, has not only increased materially the life of a copyright, but further protects dramatic and other authors by making piracy punishable by both fine and imprisonment.

Canada was empowered by Great Britain to issue its own copyright regulations ten years ago, but took advantage of this authority only last June. The act then passed became effective with the new year.

All existing copyright laws in the Dominion are repealed, and henceforth only those works registered in Canada will be protected there.

The owner of a theater in which a pirated production is shown becomes equally guilty with the play pirate for any unauthorized performance in his house.

Laymen Aid Chicago Ball

The Chicago ball will have come and gone by the time this number of The Billboard appears. But there is a pleasant anticipation at this time in the realization that not only our members but many laymen have united in making a success of the entertainment. Again the profits of the Chicago ball will go to the Stranded Actors' Fund, since our good Chicago friends wish it to go to that part of the organization's activities.

They know that was one of the things in which Frank Bacon, whom they took to their hearts, was most interested, and they ask it to be credited to that account, feeling that he would wish it so.

We owe much to the Chicago ladies who work for the ball's success. It is they who make it possible for Equity's annual ball to be the most brilliant gathering on the Chicago social calendar. We want to give credit to each of these nonprofessionals as well as to our own members at the earliest opportunity.

The New York Art Center

Equity has been invited to attend a hearing at the City Hall January 22 of the committee on the creation of a Civic Music and Art Center.

The main question involved in the hearing, we are informed, is not as to the center itself, but rather as to its location. A site on the edge of Central Park, near Seventh Avenue and Fifty-ninth Street, is proposed, but opposition has developed against it. Philip Berolzheimer, City Chamberlain, advises us that ground else-

where might cost \$20,000,000, which amount the city cannot allot for this purpose.

Authority to investigate the advisability of the creation of such an institution was delegated to a committee headed by Joseph Haag, assistant to the Mayor, and Philip Berolzheimer, City Chamberlain, by Mayor Hylan in May, 1922.

ACTORS' EQUITY ASSOCIATION.

Executive secretary's weekly report for council meeting January 15, 1924:

New Candidates

Regular Members—Ethlyne Bradford, Carl Brodie, William Macart, Shirley Pink, Allice Stone, William F. Thompson.

Members Without Vote (Junior Members)—Bon Carswell, Dorothy Charles, Doris Du Mont, Selby Galloway, Eddie Girard, Monica Gray, Miss Billy Grey, Irving Hartley, Allice Hayward, Gudrun Jonassen, Corinne March, Ann Martin, Frank R. Peacock, Wm. Torpey, Beth Warde.

Chicago Office

Regular Members—M. T. Jones, Florence King, Harry Marks Stewart.
Members Without Vote (Junior Member)—Lenore Schultz Harris.

Kansas City Office

Regular Member—Thos. Mullaly.
Member Without Vote (Junior Member)—Helen Mullaly.

Los Angeles Office

Regular Members—Ray Brandon, Jeanne Rae, Selby Roach.
Members Without Vote (Junior Members)—Norma Deane, Harry Jordon, Ronald L. McBurney.

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THE New Poor has a good cast. In a thifty household with a romantic mother, three young daughters and a quailish son, there is likely to be considerable conversation, precipitous and otherwise. The mother is in a fever over the loss of her servants. The son is on a rampage because his sisters are so helpless, and the girls are on the defensive to avoid washing the dishes. Cosmo Hamilton furnishes plenty of talk for the feminine household.

The women are well matched as a family group. They give the impression of having lived under the same roof for a good many years, of having the same whims and the same habit of hearing an argument and giving an answer. As the maternal center of this group Beth Franklin is entirely pleasing. She has the comfortable look of a woman who has been waited on. She is a good talker, she is easily upset, easily flattered. Altho her learning is a little shallow it is well intentioned. Miss Franklin's speech is well bred, and her voice is easily flattered without losing its vocabulary and ability to talk. She ripples along in a tempo that keeps things moving, and even her distresses are marked with refinement.

The three girls are all the young whipper-snappers of a household that has enjoyed personal independence. Irene Purcell is perhaps the most fascinating of the daughters. She has a sparkling personality, keenminded and set off with little elegances of manner that show her wit. Myra Hampton has more boy in her nature. Her voice has a lower tone with more straightforwardness in expression and her frock is straighter cut. Yet her boyishness is not masculine, and the there is less flutter in her wings, she nestles in her lover's arms with wholehearted affection.

Anita Booth is the third variety of sister, very winsome to look at, with sympathy in her smile and unpremeditated sweetness in the naturalness of her speech. Good voices, good speech, and a bank of lines that always blended, gave unity and smoothness to the talk of these characters. There wasn't a hitch in the dialog or an effort to set off the individual in opposition to the group.

Herbert Yost was the quailish brother. It is a good part and Mr. Yost comes into his own in some well-sustained comedy in the second act. Mr. Yost does not always conquer my imagination, but he did in this case.

It is Mr. Yost's voice that stands in my way and makes me slow to respond to his acting. He has a good sense of comedy and a studious sense of character, but he has a tendency to fix his tone in character parts and for comic effects so that I don't loosen up until somewhere in the second act.

To go into this subject, let's admit that the throat is a very sensitive instrument. The audience has a throat just the same as the actor, subject to the same laws of sympathetic suggestion. This is frequently illustrated when a cough gets to going the rounds in an audience. It is illustrated by the scream out front when some sympathetic spectator screams when she thinks the heroine ought to scream. Sobbing on the stage when particularly well done often produces a sympathetic action on the part of the spectators. For this reason the spectator may clear his throat not because the play is convincing but because the sobbing on the stage is sympathetic. These instances of sympathetic action are observed by everyone. More subtle sympathetic actions are not so frequently observed, but they have their effect just the same.

An actor may speak in an assumed voice that sounds perfectly natural. Another actor's assumed voice will sound artificial, or worse than that it will sound strained. The problem is entirely a matter of the relation between tension and relaxation. If the tone is sufficiently loose it has a lubricating effect on the audience. If it is uncomfortably tight, it will produce an uncomfortable tightness out front.

The other day an actor told me that he was rehearsing a part of an older man, a character that he did not feel entirely suited to. "In my last part," he said, "I felt especially easy. My voice focussed forward on the front of my tongue close to my teeth. My speech was clean out front and well toned. I lost all sensation of voice in the throat. But in this new part I can feel my throat muscles beginning to strain. I haven't played the part yet, but my throat is already tired from thinking about it. I know that I am going to get a hard tone in an effort to get a big one, and I shall wear myself out doing the wrong thing."

This was an interesting statement from a conscientious actor. It shows how the mind works on the muscles. This same attitude of mind and these same sympathetic muscles work in the audience just as they work on the stage.

To come back to Mr. Yost, he is by no means a bad speaker. He avoids big tone and he avoids "hard" tone in the ordinary sense. But in getting certain pitch and fragile quality of tone he verges too far on the artificial. He gets a fixation of muscles that suggest dryness and just enough strain to take the comic rebound out of the feeling of the speech. The thing he is striving for is entirely appropriate to his character, but he frequently gives the impression of a conscious effort, artificially prepared and artificially held. I feel that if I could lift Mr. Yost and drop him to the floor that he would loosen his tone all right, like a watch that needs to be dropped to the pavement rather than taken to the jeweler. This is a fine distinction to make, but I have felt it in this case just as I have felt it in some of the work of Alfred Lunt.

William Kemble Cooper is well suited to the part of Princess Irina, but she has played other parts quite as well. Norma Mitchell adds a good deal of comedy to this play as the worldly-wise novelist who is bluntly suspicious of Grand Duke butlers. Miss Mitchell is generally useful in the theater, for she can be depended on to put a speech over with considerable wallop, if wallop is needed. She is lacking in elegance and refinement, which needlessly detracts from her work in "The New Poor".

George Thorpe has an easy reserve in a mannerly part. He has a thoughtful, registering eye, and a good form in his speech that suggests a high standard of British schooling. William Williams has an exceptionally good voice. Some time it will come out in a part that can make use of its rich quality and generosity of feeling. It was almost too cultured and passionate for the part of Silvas when Mr. Williams played in "As You Like It"

last season. It strikes a good love note in the gentleman's part that Mr. Williams now has in hand.

Ralph Sipperly cannot be described. He always shows up at the right time in one play or another. Altho he always resembles Ralph Sipperly, he is not always the same character on the stage. At present he is a close-mouthed detective.

"The Wild Westcotts" came and went, but it furnished a good deal of laughter for those who saw it. Anne Morrison writes a lively dialog and keeps her actors moving. Her wild Westcotts were an entertaining lot, because Miss Morrison had the energy to make them so. Taken as a whole the play was a sort of layer

LYN HARDING IN "THE NEW POOR"

LYN HARDING is playing the butler, the Grand Duke Boris, in Cosmo Hamilton's "The New Poor", at The Playhouse, New York. It may have been three years ago that De Wolf Hopper and I were sitting at a table of the Silver Spoon Club. Mr. Hopper was discussing comedy as an art. "As public taste becomes more refined in every field of entertainment," said Mr. Hopper, "the stage comedian has more to compete with. The more enlightened theatergoer brings from the legitimate stage an ear for the beauty of speech, the enlightened movie picture patron brings a keener sense of artistic composition in the picture, and this includes the registration of the individual actor. Popular education in the appreciation of music is making ears more sensitive to the good points and bad points in the individual voice. In a word, crudeness, like vulgarity, is fast becoming offensive. No matter how all inclusively we group the show business, it is an art, every inch of it. The slide-show, where freaks are exhibited, is out of date."

From this Mr. Hopper went to the subject of good speech and the standard of English that he liked to hear. He made a clear statement and illustrated his point: "To my mind," he said, "a well educated, fine Englishman, with no British cant to accentuate his type—just a straight, cosmopolitan, British gentleman—I say of that Englishman that he speaks our common language at its best." Then came the illustration:

"I have never been more thrilled," continued the speaker, "than by the reading of such actors as Lyn Harding and Lewis Waller. I remember Harding one night at an after-dinner party at Rector's. It was three o'clock in the morning. We had all done our stunts and laughed ourselves tired. At that late and impossible hour Lyn Harding recited a scene from 'Julius Caesar'. I never witnessed such a change of faces in my life. Inside of fifteen seconds those thirty professional actors were simply enthralled. Just that actor's convincingness of tone and his beauty of diction fell like a benediction over all of us. When he stopped there was a great silence. We were all sorry to come back to earth."

This is not the first time that I have heard Mr. Harding referred to in these terms. He appears to have the reputation in England for being one of the finest elocutionists on the stage, to say nothing about his fine voice and commanding presence. As a Shakespearean actor he has for years been prominent in the Shakespeare festivals in England. He is usually Bill Sykes in every revival of "Oliver Twist". The a classical actor, he does not believe in being bound by any particular type of part, and he steps into the butler part in "The New Poor" with great relish.

The part requires just the sort of art that Mr. Harding has mastered and that Mr. Hopper described as essential to refined comedy. The Grand Duke butler is such a gentleman that the family which he serves feels honored when he consents to sit in their presence and to talk to them in terms of equality. As the Grand Duke has two confederates in his band, both new poor gentlemen like himself, and as the family has two other daughters, susceptible to royal manners, by the time the match-making is completed the comedy develops into a Midsummer Night's Dream of domestic service. There is also a son in the family who falls in love with the Russian princess who pours tea.

This extravagant plot becomes the basis of the comedy from the start, and the grotesqueness of the situation makes instant appeal to the audience. Its humor is properly enriched by the delicious pride of the family in their good fortune, and by the extraordinary talents of the Duke and his train, which talents in no way interfere with the rigid etiquette of the servants in their solemn resolve to be dutiful and humble.

Mr. Harding never played a part more seriously. This is the deliciousness of the situation. He doesn't come within a thousand miles of being a comic butler. It is the family that is comic, which switches the whole thing into an amusing reversal of normal conditions. The butler is from Mars, and the idea of such a butler coming to earth is sufficiently unheard of to make everyone prick up his ears and to wonder what has really come to pass. With such a buttress to the shield, the entire company has a stageful of opportunity to enlarge upon the absurdity of the situation.

The interesting thing about Mr. Harding is that he never for an instant assumes a grand manner. He doesn't have to. His manner is elegant, but entirely natural and unforced, and so with his voice and speech. As the Grand Duke he has to speak with a Russian accent of acquired variety, but when the cat is out of the bag, which reveals that he isn't Russian at all, he speaks the cultured English which is consistent with his true nativity. From Bill Sykes to the courteous and gentle-voiced butler in "The New Poor" is quite a stride, but such is the elastic stretch of Mr. Harding's style. It is easy to understand how he thrilled the thirty actors who heard him recite from "Julius Caesar".

Theatrical Shoes

By I. MILLER

- Ballet Slippers
- Clogs
- Roman Sandal
- Jingles
- Russian Boot
- Imitation Dutch Sabot

I. MILLER

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NEW YORK

State St. at Monroe
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cake with comedy of youth spread over each layer, and with a slice of the first year of married life well staged in the second act. The third act was made from leavings of the other two. The dialog held out to the end; if the play was doomed it would seem to indicate that the comedy of youth and comedy of "the first year" is a little played out. Aside from vivacious writing, Miss Morrison brought nothing new to either situation. The company played admirably and gave the audience a good time.

Vivian Martin and Elliot Nugent were starred, but Isabel Withers should be mentioned from the start for a splendid legitimate performance as the leading woman. She had a good deal to do and was the pivot of the play more than any other member of the cast. She made Mirial a living reality, and her interpretation of the wife in act two was a play in itself. The dramatist somewhat forsook her in the third act so that Miss Withers' sincere artistry alone enabled her to pull thru the last stretch without letting the play down.

Vivian Martin can act. She hasn't a first-rate voice, but the hoarseness in her throat appears to be constitutional and beyond repair. Her speech is good, and, altho the tone seems to have some had membrane attached to it, the voice has plenty of range and typical youthfulness in its moods and intonations. There is life in her acting, individuality and a sense of style.

Elliot Nugent has more positive charm than most young actors in comedies of youth. His personality and his art are both flimsy. You can't put your hand on either one. He is neither handsome nor striking nor clean-cut, unless you blend these terms together and tone them down to fit Mr. Nugent as he is. His unconsciousness of himself and of his audience is part of his charm. His gentle sincerity is another. His personality is simply fine and it registers without his doing a thing. In action he is a master of economy. He makes an easy start and knows where to stop. He feels everything that he does and uses his head, but the right feeling always comes first and registers before he moves. Gregory Kelly is successful in an artificial style. Mr. Nugent never even suggests artificiality. He has a

(Continued on page 42)



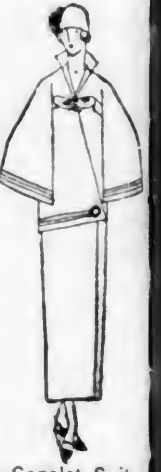
WHAT THE STARS WEAR

IVY SAWYER, who is a feature of the "Music Box Revue", New York, lends distinction to an otherwise too pale gown by adding to the neckline a smashing big roset of sapphire blue velvet. Sapphire blue and pink offer a splendid color combination for the blonde.

THE THREE BROX SISTERS, who lend the demure note to the "Music Box Revue", appear in lavender and white check pinafores of tulle silk, with sun bonnets to match, white hosiery and light blue pumps.

MARY HAY and **HAL SKELLEY** (we understand that he was once a circus clown but have no official verification of the fact) are giving New York audiences the time of their lives at the Imperial Theater, as stars of "Mary Jane McKane". To see Mary Hay in a billowing getup, consisting of an old-fashioned brown suit piped with red, a high-neck white tailored blouse with black bow, a dinky hat, shell-rimmed specs and ears well exposed, is to enjoy a hearty laugh. Her gravity should be the envy of Harold Lloyd and Charlie Chaplin.

THE KEENE TWINS, slim, blondes, pretty and dancers extraordinary, also grace the cast of "Mary Jane McKane". We liked them most in the first act in frocks of orchid silk crepe, the skirts and blouses side pleated, the rounded collars finished with upstanding folds of white organdie, a trimming repeated on the very short sleeves. These English frocks have a normal waistline and tailored sashes to match.



Capelet Suit

LOUISE, dainty specialty dancer of "Mary Jane", illustrates a tinsel number, "Thistle-down", in a ballet costume composed of white satin with many circular frills covered with fluffy marabou, with under flounces of white ostrich banding extending below the rows of marabou. Wrist bands of ostrich emphasize the thistle-down effect.

MARY CARROLL, in "The Potters", at the Morosco, who, by the way, is the subject of this week's dramatic interview, does not have much opportunity to exploit fine feathers during the course of the play, being the stenographic daughter of an average family, but she wears simple frocks with distinction. One of these is a trim navy blue tailleur, with a pleated ruche and red chifton, a trimming note which also appears at the cuffs and up the sides of the fitted sleeves.

LADY DIANA MANNERS, the English beauty who plays the role of the Madonna in the magnificent pantomime, "The Miracle", which had its New York premiere at the Century Theater, prefers the Russian mode, says Women's Wear purchasing her clothes from (supposed) a Russian costumier holding forth in Bond street, London. Things Russian mean to Lady Diana things, rags and Cossack boots. Sounds rather incongruous when one recalls the saintly Madonna portrayed by Lady Diana.



The New Blouse

MARGALO GILLMORE, although one of the passengers on the "ship" that navigates the waters of the Great Unknown, in the play, "Outward Bound", at the Ritz Theater, manages to look humanly pretty despite her ethereal surroundings. She wears but one costume through the play, but what her wardrobe lacks in variety it atones for in becomingness.

Said costume is a frock and cape coat, a la sports tourist. The frock appears to be made of broadcloth in luscious green, a shade that complements Miss Gillmore's golden coloring. It follows the straight, untrimmed silhouette and is elaborated simply with metal braid, extending down the right side in front and down the left side in back. The cape coat has a collar of colored corded fabric and long panels at the sides, which terminate in points.

The envelope of Miss Gillmore's coat reminds us of a clipping we've saved for our readers. It is an illustration of the new capelet suit for spring wear, reproduced by courtesy of Women's Wear. The short cape is circular in line and is posed over a jacket with or without sleeves. "The sleeveless version," says this publication, "is more usual when the jacket is an accompaniment to a three-piece costume, having a complete frock as part of its composition."

The same publication shows the blouse illustrated as an example of the spring mode.

THE SHOPPER

All communications should be addressed to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co.

Please do not make remittances in the form of checks. The merchants will not accept them. Money orders are always acceptable.

A stamp should accompany letters in which replies are desired.

Every article described in this column may be purchased thru The Shopper.

The space on this page is not for sale.

The services of The Shopper are free to our readers, no discounts being exacted from our patrons or the merchant.

Interest in rhinestones is so general that we are printing herewith information on the subject for the guidance of those who wish to purchase rhinestone adornments:

Rhinestones by the yard, 1/2 karat size, one row, \$1 per yard; two rows, \$1.75 per yard, and three rows, \$2.60 per yard. This type of rhinestone banding is used for making head bands, shoulder straps and for trimming.

An "Empress" style hair band, resembling a tiara, may be purchased for \$5.

Rhinestone breastplates and girdles, any size and style, \$100.

Your own slippers completely covered, including heels, \$35.

Rhinestone heels, \$12 a pair.

Rhinestone cane handles, with cane, \$10.

Rhinestone staff handles, \$17.

If you desire to enhance an out-of-date costume, there is a firm specializing in rhinestones that offers to send one hundred 1/2-karat imported rhinestones with instructions and tool, which will enable you to attach the stones to any flexible fabric.

These rhinestones are of unusual beauty and brilliance and bear the endorsement of The Shopper, who will take pleasure in sending you any of the above mentioned articles or further information.

Those who are thinking of purchasing a dancing belt may like to try a new style, designed by a woman who has specialized in the making of surgical appliances for many years. It is much broader than the average dancing belt, coming well up over the waistline and stomach. This new design is made of heavy rubber webbing, with a flexible strap to permit absolute freedom when dancing or "acrobating". Affords a comforting support to the stomach and imparts the desired firmness. The price is but \$2 and the color is flesh.

We have also discovered a most unusual reducing corset, developed from fine silk brocade with elastic webbing gussets. Unlike most reducing corsets, it is very light weight, with no bulging at the diaphragm. Its effect is to produce straight, slim, boyish lines. There is no illustrated literature on this article. It is offered at the special price of \$10 and may be ordered thru The Shopper.

We are in receipt of a beautifully illustrated catalog of boots of all descriptions, including cowgirl and cowboy boots of every description, English riding boots, hunting, sport and mining or lumbermen's boots. A smart riding shoe and cowboy article is also shown. The prices range from \$13.50 up. When requesting this catalog, please allow for two weeks when sending your route.

It never rains but it pours. Immediately after receiving the aforementioned catalog we received an invitation from a former jockey and riding master who is now importing and making ladies' and gentlemen's riding breeches, coats, jodphors, leggings, etc., to view his display. He has on hand some slightly used ladies' riding suits from \$15 up, as well as a full line of used riding boots at \$10 to \$15, in all sizes. Inquiries will have his attention.

Those very tall swagger-sticks, in various colors, with novelty handles, finished with leather straps, may be made to order in a shade to match your gown at \$12. An orange-colored wood swagger cane, comparable in height to a man's regulation walking cane, with strap handle, may be purchased for \$1.75.

If you use make-up towels, here is some interesting news for you: A New York firm is offering oblong absorbent towels of finish en-

SIDE GLANCES

Governor's Niece in "Miracle"

Rosamond Pinchot, who plays the role of the Nun in "The Miracle" at the Century Theater, New York, seems to be a young woman of destiny. The niece of Governor Clifford Pinchot,

Miss Rosamond, went to Paris to buy gowns for her social debut this winter. On the return journey she met Max Reinhardt, so the story runs, who declared her an ideal type for the role of the Nun, which she is now playing. The young lady immediately made a choice between a stage and social debut, and we are not afraid to wager our spring and summer wardrobe that she'll stick to the stage forever after.

RUBY MILLER



Famous English actress, now appearing in the motion picture (F. B. D. production) "Alimony", wears a black velvet gown, which follows the edict of Paris and Hollywood that the back decolletage shall be cut deep, very deep indeed, and that the fan shall be elephantine in size. Miss Miller's hair band is composed of leaves of black velvet outlined with rhinestones.

The Appeal of the Stage
seems to be no respecter of persons, picking its victims as indiscriminately as Danny Cupid. We were much impressed by the fact that it had picked on J. Borden Harriman, son of wealth, leading him to Hollywood, where, if our memory serves us correctly, he was declared a failure. Undaunted, Mr. Harriman returned to New York and appeared as the butler in Equity's presentation of "Queen Victoria". Wonder what would have occurred had he assumed the role of butler in "His Father's House".

The New Democracy
A new democracy has been established by the little theater movement, in which the community spirit is paramount. In these groups we find the town's leading physician, the mayor, the district attorney, the big merchant, the electrician, the carpenter, the dressmaker, the artist and the painter who executes signs, etc., all working together in perfect harmony, and each unable to do without the other. It's the community spirit, all right!

Maude Granger Playing
Maude Granger, who scored a success as Rosalind nearly half a century ago and who has been on the stage for fifty years, is playing the role of the grand dame in the road company of "The First Year". Miss Granger made her professional debut in Kate Claxton's "Two Orphans" Company at the Union Square Theater in 1875, which had as members of its cast Kate Claxton, McKee Rankin, Charles Thorne, Stuart Robson, Ma Vernon, Fanny Morant and C. Parcell. Later Miss Granger became a star, dividing honors with no less personages than Minnie Maddern Fiske, Kate Claxton, Lotta and Maggie Mitchell. She was frequently billed as "the handsomest woman on the American stage".

MILADY'S BEAUTY BOX

Flower Oil Perfume is agreeable to the most sophisticated nose, because of its delicacy and naturalness. Those desiring a flower oil concentrate are offered an exclusive and delicate blend of flower essence at \$3 a small vial, either orange blossom or Russian violet. A wee drop imparts a lingering fragrance.

We have been receiving so many "repeat" orders for Line-No-More, the liquid preparation that is applied to the face for the eradication of lines, that we feel constrained to again call it to the attention of those who have not made its acquaintance. The liquid is applied to the face and fanned dry, resulting in the gradual lessening of wrinkles, "crow's feet", etc., as well as imparting a natural color to the cheeks. The price is \$1 a bottle, each package containing a dainty fan.

If you seek a lemon cleansing cream and tissue builder which is guaranteed to be 100 per cent pure, made of imported Hay Rum and fresh lemon juice, your attention is directed to Crease Zenda, which is offered to the profession at \$1.50 a jar.

Many stars, including Marguerita Sylva, Grace Laine, Trixie Friganza and J. Harold Murray, are endorsing Mentholine Ointment, for the clarification of the nasal passages and throat. The ointment, which is the favorite

broidery cloth at \$2.25 a dozen. They measure 11 by 18 inches.

Something new; a brassiere with a cross-bone support at the diaphragm section, designed to correct a bulging diaphragm. Sets well down over the corset front and back. While it may be purchased in many beautiful

prescription of a renowned New York nose and throat specialist, contains in scientific combination and proportions menthol, camphor, eucalyptol, boric acid and white vaseline. It quickly clears the head and throat and gives tone to the vocal chords. It comes in a handy collapsible tube provided with an elongated tip to facilitate introduction into the nasal cavity. The price is 50 cents.

If you value your complexion beauty you should be very sure to keep conveniently handy a jar of "Porefiner". This preparation is used to restore to their original fineness pores that have become enlarged thru the use of cosmetics. It is applied at any time desired, although the best results are attained by permitting it to remain on the skin over night. Porefiner, which is quoted at \$1.25, plus 10 cents for postage, is a favorite preparation at Primrose House, one of the city's leading beauty institutions.

As every up-to-date mother knows, the shape of a child's nose may be needed to express shapely beauty. The adult's nose, too, may be reshaped, because of the pliancy of the nose cartilage, by the assistance of a scientific nose adjuster. Such an adjuster is now on the market and is used by surgeons as a splint, following nasal operations. It is also offered to adjust malformations of the nose, due to lax and flabby muscles or drooping cartilage, abnormal relaxation and sagging of the soft part of the nose. In cases of difficult breathing this adjuster gently lifts the drooping tip, at once widening the air passage. Those interested in the subject of a shapely nose are invited to write for full particulars regarding the nose adjuster mentioned. The concern making the adjuster also offers a dilator for narrow nostrils, which is worn while sleeping.

(Continued on page 41)

FOR THE STAGE

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MANSTYLES

The Harlequin costume illustrated represents the new Patrik art, six colors being applied in the design indicated to either black silk or cotton tights. The Patrik art of coloring makes the fabric fireproof, wrinkleproof and waterproof. Mr. Patrik offers to color any pair of tights you may send him to represent a gay, cubist Harlequin for the modest price of \$13. Special price on lots. When ordering please specify the color scheme desired.

As an afterthought: The Harlequin is suitable for man or woman. A chorus of Harlequins would be a novelty indeed.

They are showing small derbies in the haberdasheries that remind us of the "fried egg" hats they used to wear. To add to the ludicrous effect a wee pheasant feather is stuck in the band.

The very latest shirts for Milord show fine horizontal stripes.

Oh, cowboy. We have just received a nice splunk and span catalog, replete with illustrations of nifty cowboy boots.

Actors will also be interested in this catalog, as it contains English riding boots, army officers' regulation lace boots, mining or lumber-

A "NEW ART" HARLEQUIN



(See this column for description)

men's boots, hunting and character boots, with various shapes of toes, as well as cowboy arctic.

This concern also sells dress shoes.

Who would like one of these catalogs? It is yours for a two-cent stamp.

A former jockey and riding master is now importing and making ladies' and gentlemen's riding breeches, riding coats, jodphors, leggings, etc.

The riding breeches he offers are cut full at the thigh, clean at the knee and will not slip or turn. They button on the inside of shinbone.

He also specializes in hunting and polo breeches and has on hand some slightly used riding boots from \$10 up.

There is in New York a dry-goods shop with a haberdashery department that offers a 6 per cent professional discount to the actor. Located on one of the less fashionable thoroughfares, but Fifth Avenue and Broadway styles prevail. The name of the shop will be furnished on application to The Shopper by mail or phone.

If you will act quickly The Shopper can purchase for you three handsome four-in-hand silk ties for \$1. These are in refined color combinations—ties that sell regularly for \$1 each.

Another shop is offering fine cotton pajamas with small pink or blue flower designs for \$2.75 for a short while only.

Do you have your shirts made to your individual measurements? If you do you do not need to be told that it is a much more satisfactory way of buying shirts than procuring them ready made. And it costs no more to have them made to measure.

A firm of custom shirt makers, one member, Bobbie Duko, being a professional, offers 150 patterns of cotton madras, flannels and silks for your selection or will send you samples on request thru The Shopper. Please be specific as to your requirements when requesting samples and prices.

You may order H. & M. Professional Trunks by mail if you so desire. The Shopper has on hand a number of catalogs showing trunks of all types, including a tool trunk and a dog bag. A two-cent stamp will bring you a copy.

The drooping bow tie worn with the wing collar is singularly smart.

The vogue for colored double-band collars to match the shirt is a very definite thing in New York, and Beaunash ventures to predict that we will some day have with us a colored wing collar to tally with the pattern of the shirt.

Fine, shining, good-looking patent leather high or low shoes are the subject of a shoe booklet issued by a leading New York shoemaker, with illustrations of swagzer high shoes at \$8 and smart low shoes and oxfords at \$7. Wish a copy? A two-cent stamp brings it to you.

If you are subject to colds, if your head or your voice is husky, a condition unrelieved by the usual measures, we suggest that you try Menthine Ointment. It comes in a handy collapsible tube at 50 cents. The prescription of a renowned New York nose and throat specialist. May be ordered thru The Shopper.

THE SHOPPER

(Continued from page 40)

materials, a test model of Leno Jacquard may be procured for \$1.50. This type of brassiere has a back fastening.

Something that everybody should have—a waterless hot-bag. Made of rubber with a chemical filler that when needed and shaken becomes as hot as you wish it. It stays hot, too, for 12 hours. It is offered for \$2.50. Extra fillers 15 cents each. The life of the filler depends upon use. In most cases it will last for a year.

Individuality in stationery is comparable to individuality in clothes. Stationery that bears one's name and address makes a distinctive impression. It is possible to express one's individuality in writing paper by selecting, say, for instance, a bond-finish paper, 6 by 7 inches, double sheet, in golden rod, russet, buff, pink or blue, a three-line address in bronze or blue ink, at \$1.75 per 100 double sheets and 100 envelopes to match. When ordering this stationery please bear in mind that the price quoted for three lines of printing only, name, address and place.

We wish to remind our readers that it is still possible to purchase those lovely hand-carved mother of pearl rose pendants, illustrated on this page shortly before Christmas. We have received so many letters of appreciation from those who purchased these roses and have derived so much pleasure from the possession of one, that we feel enthusiastic in again offering them at \$5. If you have not before you a copy of the December 8 issue of The Billboard, showing the white rose pendant with earrings to match, The Shopper will be glad to send you a clipping of this distinctive and dainty pendant.

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EVERYONE'S VARIETY

The title of "Australian Variety and The Shaw World" has been changed to the foregoing. New capital and new blood incorporated and a new and virile policy adopted. It will continue to cover Motion Pictures, Vaudeville, Drama, Circus, Fairs and Chautauques in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to MARTIN C. BRENNAN, Editor, 116 Castlereagh St., Sydney, Australia.

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It takes the place of mud packs and astringents. You simply fan dry after applied.

Unlike other treatments that call for months of faithful application before they can even be expected to show any improvement, "LINE-NO-MORE" proves its value in the first trial.

Its subsequent use serves to lift the sagging facial muscles and restore the smooth, even contour of youth.

"LINE-NO-MORE" becomes part of your toilette, before you apply your make-up.

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Reflections of Dorothea

THIS is the season of wintry winds and like those that have gone before, they seem to be carrying disappointment and heartaches to so many of our profession...

apartment at 600 West 186 street during the weeks just passed has subsided and I'll have time again to read the welcome communications of my readers.

Dorothea Antel

THE SPOKEN WORD

(Continued from page 33)

When without a word of warning I was plunged into my present misfortune—I wish I could use a more pleasant word—it was at this season of the year and I felt that I surely had encountered an ill wind, but no sooner had I felt its chill the compensations were already becoming evident.

I remember the day the friendship of which I am about to tell began. As I sat propped up in my bed, wearing a 1919 model plaster cast and wondering if anyone in the City of Hartford who had applauded me on the stage a few days before would do as much for me in the hospital, my sweet little nurse came in and announced that I had two visitors. They were Marion Gunshannon and Peggie Wallace and Irish, if you please. Marion and Peggie are Hartford girls and nonprofessional, but when they visit the theater, which is frequently, they never forget that applause is the wireless communication of approval to the players.

Long before I had the pleasure of meeting Minnie Dupree personally I remembered her as the star of "The Road to Yesterday". I was a very little girl at the time and her performance made a deep impression on me, but never did I dream that she would some day blaze a trail for me, a glorious golden trail, on the road to tomorrow. And even as I meditate on the great material value of her efforts I wonder if the inspirational value isn't even greater. Of course, we all have our material needs, but isn't it a grand and glorious feeling to rest secure in the knowledge that we have true friends, the kind that once in the long ago inspired some grateful person to say "a friend in need is a friend indeed" in a tone that echoes round about us still? Miss Dupree performed the service of an army of helpers for me. In fact she marshaled an army and led it over the top with flying colors. The record of that achievement is inscribed in my heart and the memory of it will help me wear a happy smile as I journey along "The Road to Tomorrow". Miss Dupree is at present with "The Shame Woman" at the Comedy Theater.

Louise Swanson has replaced Kay Laurel in "Whispering Wires", and the reviewers have been saying some mighty fine things about her performance.

Katherine McLaren, author of "Whispering Wires", has finished a new play, as yet unnamed, for Ruth Chatterton.

Being president of the Drama-Comedy Club is no sinecure, so Edythe Totten found it necessary to take a brief vacation at Palm Beach. She is sorely missed but will soon be back in Times Square.

Through the kindness of a neighbor, who loaned me his radio receiving set for a day, I was enabled to enjoy an interesting talk by Lulu Vollmer. As most of you probably know, Miss Vollmer is the lucky authoress of two current successes, "Sun Up" and "The Shame Woman". At the conclusion of Miss Vollmer's address Lucille LaVerne, star of "Sun Up", talked unforgettably of the play and the people about whom it was written. Mighty glad to have heard you, Miss LaVerne.

I am still reading greetings received during the holidays from my Billboard readers and want to thank Bentley Moyer, Vera and Edith Kendall, Bobby Rippl and all of the members of the Toledo Theater Stock Company. By the way, this company, under the direction of Edward Renton, has firmly established itself in the favor of Toledo playgoers thru the excellence of its performances.

The bee-hive activity that prevailed in my

good deal of Glenn Hunter's appeal, with even more restraint and economy. In a stronger part he might even approach to Glenn Hunter's power. But Mr. Nugent need not worry about that. There is a veiled fineness within him and thru him and a power back of it. For present purposes he cannot be improved upon. His biggest job is to keep what he's got. Mr. Nugent's scenes stopped the show several times not because he meant them to, but because the show was written that way and largely because the auditors wanted to say that they were more than entertained.

Morgan Farley had a different sort of part, and incidentally Mr. Farley is a different sort of person. He is a little bundle of nerves with big ideas and every nerve strains the rigging. He exaggerates himself, and if he grows any tenser he'll concentrate till he's as cross-eyed as an opera singer. His cockney dialect is always in bad taste. Mr. Nugent gets bigger effects in a nicer way.

Cornelia Otis Skinner is always about the same, a willowy, youngish woman, with canted

everything that money can buy and a lavish supply of extra features to round out the measure. "Kid Boots" is not a revue, but the principle is the same. At eleven o'clock, after the play has been handsomely mounted and the stage peopled with all the actors the story requires, Mr. Ziegfeld rings up the curtain on George Olsen and his orchestra, a big feature to show that nothing is too good for America.

"Charlot's Revue" is more conservative in this respect. Beatrice Lillie, Gertrude Lawrence and Jack Buehannan are the chief merry-makers. There is a chorus and a reasonable number of supporting comedians. The company comes before the audience with fun up their sleeves and takes the stage to live up their wits. The actors become a "family troupe", and the audience gets well acquainted with the comedians. There is an old-fashioned simplicity in the program that hits the right spot.

These actors succeed in being absurdly funny in a legitimate sort of way. There is something of a house-party impromptu in their tricks. There is a sense of drawing-room etiquette, and absurdity of ideas seems to be the object aimed at rather than the selling of personality. There is personality, of course, but it is personality doing stunts rather than personality itself that attracts attention.

Beatrice Lillie, for instance, comes pretty near to being a Ruth Draper doing a revue. Jack Buehannan is a mannerly William Faversham doing a dance, and Gertrude Lawrence might be almost any society girl entertaining her friends at a benefit. Between the stunts and at certain calls these players are pretty modest and retiring ladies and gentleman.

HARD WORDS

ANDRE CHARLOT ("ahn-drei 'shah-loo), London manager of the Prince of Wales Theater, who has brought his "Revue of 1924" to the Times Square Theater, New York. Mr. Charlot was born and educated in Paris and has his theatrical management in the French capital. He has been established in London for about ten years. His name, as Anglilezd, is pronounced as if it were spelled "sharlow", with stress on the first syllable.

BEERBOHM ("bin-boom), Max, English author, artist and critic, half brother to Sir H. Beerbohm Tree.

BINGHAM ("bing-un), Amelia, American actress, born in Ohio and educated at Ohio Wesleyan University.

COIT (koi), Sam, American character actor, in the original company of "Lightnin'".

KOPERNAK ("ko-opu-nabik), Galina (gu-'linu), Broadway actress, native of Russia.

LYTELL (lai-'tel), Bert, stock actor and movie star.

MULDENER ("mul-du-nu), Louise, American actress and former leading woman.

SUHR ("soo-u), Frederick, American art director, singer and amateur actor, a resident of Bayside, L. I. An Anglilezd German name.

VALAIRE (va-'la-ri), Valerie ("va-lu-ri), American actress and leading woman. (e) as in "there" (&e-n).

KEY: (i) as in "see" (si); (i) as in "it" (it), (e) as in "met" (met), (el) as in "day" (dei), (ee) as in "there" (&e-n), (c) pronounce close-e with the lip rounding of (c) as in Fr. "monsieur" (mu-'sjer), (a) as in "at" (at), (ai) as in "ice" (ais), (oo) as in "true" (troo); (oo) as in "wood" (wood), (oo) as in "go" (go), (aw) as in "law" (law); (oi) as in "boy" (boi), (a) as in "on" (awn), (ah) as in "father" ('fah-er); (u) as in "urge" (ur-dzh), (us) as in "water" (waw-ter), (uh) as in "up" (up).

(&) voiced th-sound as in "this" (&is), (j) glided i-sound as in "yes" (jes), (c) breathed fricative with tongue in position of (j) as in German "ich" (ic), (x) velar fricative as in Scotch "loch" (law) and in Ger. "ach" (ahx), (ng) one sound as in "sing", (l) glotal plosive which in North German precedes all initial strong vowels. Capital letters represent nasalized vowels as in Fr. "vin" (vE).

head and parasol in hand, who comes and goes in a number of scenes and then finally disappears. Her parts of late have not called for anything beneath the surface.

Charles Lalle is a good supporting actor. He plays for the sake of the play and gives the weight of a sound mind to the work in hand. Helen Broderick was irritating. She is unsure looking and ugly sounding. She is sufficiently rasping and cold blooded to kill comedy. There was no call for this in the mother. The father, played by Douglas Wood, was much more suitable to the situation. He showed the strain of family life, but played with elegance and a sense of humor. The captain of W. Boyd Davis was of the same mold. Mr. Davis was especially self-controlled and sensible in the scenes with the ravishing Anzha, the wildest Wesselt of them all.

Morgan Farley's "my eye", "five" and "occupied" has a more vulgar cockney sound than anything in Beryl Mercer's dialect as the charwoman in "Outward Bound" or anything in Beatrice Lillie's character sketches in "Charlot's Revue". He accentuates this street dialect by excessive mouthing.

The best parts of "Andre Charlot's Revue" have a full measure of British humor. This humor isn't at all "dense" because it has the same sort of kick that W. C. Fields puts into his comedy in "Dippy". It is broad, human comedy, properly accentuated and given with a plentiful sense of animation and wholesome fun-making. It is humor as old as the hills brought up to date. The surprising thing is that an imported revue could have so much novelty in its skits, ideas so unexpectedly handled that they are sure to be copied by the gang of imitators hanging around the corner to hear something new.

An American revue is gorgeous. It has

They neither scrape the floor nor throw kisses. They are just themselves. But when the comedy is on they enter into it with spirit.

Beatrice Lillie, by the way, comes from Toronto, Can. She is a little miracle of comedy. Her work is neat, deft and immaculate. It is never exaggerated except in the imagination and it is not eccentric. But it touches off dynamite in its humor and largeness of appeal. Her grand opera singing is as howlingly funny as James Watts' female impersonation, and yet Miss Lillie gets a Watts effect without slapstick. She is Ruth Draper in individuality and pulse.

None of these artists have phenomenal voices. It is the spirit in which they work that keeps their top spinning. It is the refinement and subtlety of Miss Lawrence's song, "I Don't Know", that gives it its lingering charm.

The speech of these actors and their singing in Standard English adds a beauty in the spoken word and to lyric diction that is something missing in American musical comedy, where popular dialect and impure vowel sounds are considered good enough for the general public. In George White's "Scandals of 1923", for instance, Lloyd Hulsey would curl his tongue back on the r-sounds in "years" and "there", and Whirl Lightner sang a song with every verse ending in "world" and with a curled-back tongue for every r-sound. This is common in America. It is not good English, and in voice it destroys the beauty of the vowel. There is none of this carelessness with the English players. Their diction is to this extent more pleasing to the ear. In dialect skits they have cockney or provincial dialect to suit the piece. "Charlot's Revue" is a drawing card and will leave a good impression of English friendship.

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If you have a cough or a cold that "hangs on", see your doctor. Have a thorough medical examination once a year.

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

SPECIAL NOTICE—The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us directly, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

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Theatrical Notes

D. Gill & Son have purchased from R. C. Ryan the Lyric Theater at Honey Grove, Tex.

Joseph Tomlin has purchased the Comfrey Theater at New Elm, Minn.

J. E. Hufford has purchased the Ace Theater, Whitesboro, Tex., from C. M. Duval.

H. F. Jamison has opened the Victory Theater, McRae, Ark.

J. M. L. Brown has taken over the management of the Ringo Theater, Midland, Tex.

E. D. Luna has purchased from Robert Gentry the Ringo Theater at Siloam Springs, Ark.

Tom Morrow has acquired the Ethel Theater, Ethel, W. Va., from F. Modellburg and is now operating the theater for himself.

The Royal Theater of Mount Hope, W. Va., has been taken over by the Allegheny Theater Company, Inc.

The Gabel Amusement Company of Beloit, Kan., has purchased the lease and equipment of the Tourney Theater, McPherson, Kan.

Price & Fort have leased both the Story and Quality theaters at Elk City, Ok. Price will be local manager.

The American Legion at Sadorus, Ill., has purchased the Crown Theater there and will show motion pictures over the week end.

Murrell Hillier has been named manager of the community picture theater just opened at Reserve, Kan.

M. E. Beardsley, manager of the Lyric Theater, Streightport, Ill., has sold his business to Amos Cavins.

Henry C. Lytton of Chicago has been secured as manager for the Orpheum Theater, Fort Wayne, Ind., which was recently purchased by Harry E. and James Wolf.

The Grand Theater at Jackson, O., has been renovated and opened with motion pictures, and road shows occasionally, under the supervision of J. E. Evans.

The Crescent Theater, Austin, Tex., has abandoned its orchestra and employed Albert L. Beard as organist. Admission prices have been reduced.

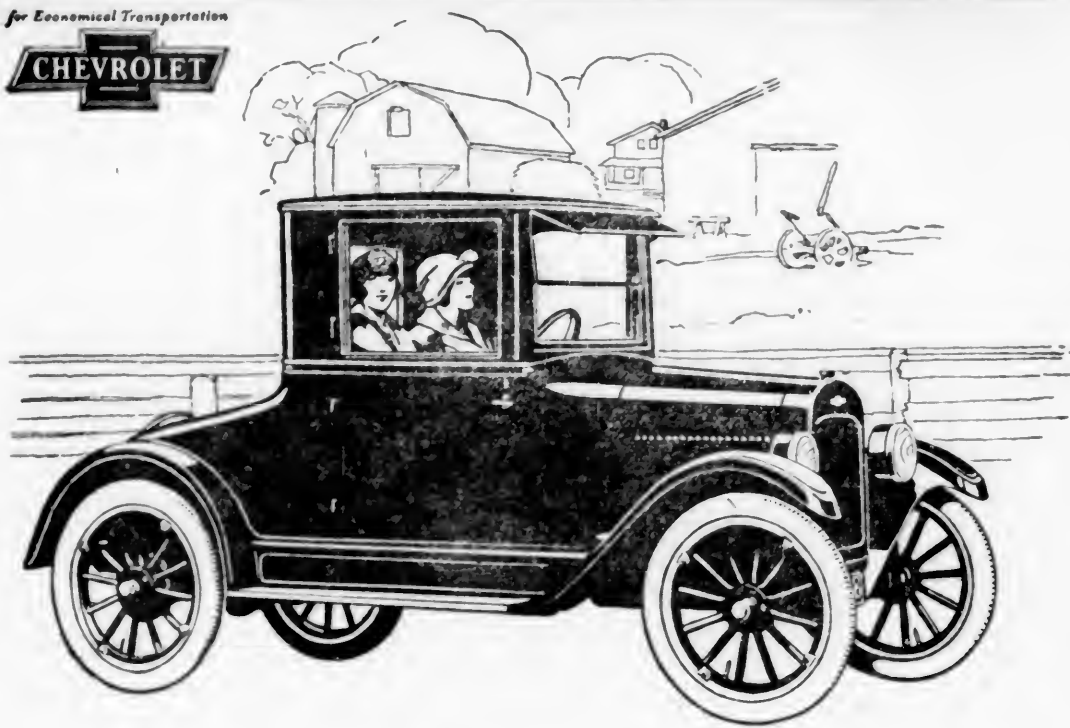
The Jewel, a Schaefer house, at Helena, Ark., has been remodeled, repainted and redecorated, and interior changes made for orchestra pit. A new organ and screen have been installed.

The Casino Theater, Princeton, N. J., for many years the center of Princeton University dramatics and the only theater in the town, was destroyed by fire recently.

It is reported that the Community Theater Company of Milwaukee, will take over the Grand Opera House at Eau Claire, Wis., March 1. Another theater has also been acquired by that company at Chippewa Falls.

Mrs. L. C. Naff, manager Ryman Auditorium, Nashville, Tenn., has Frank Silver (himself) and his famous Banana's Jazz Orchestra in "Two Hours of Syncopation", dance and song, booked for February 1. This will be Silver's first visit to the South. Announcement has also been made by Mrs. Naff that she has booked Tadeuszski for the Auditorium February 6, and for January 28 the "Eight Victor Artists".

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Approximately 500 stockholders of the Consolidated Theaters Corporation met at the Liberty Theater, Terre Haute, Ind., recently and voted to elect their committee, composed of William Blackson, R. J. Collier and Elmer Leverage, full power to act for them when they meet with Fred Sims, receiver of the corporation, in Indianapolis, February 7. The meeting was a rather "hot" one.

Many prominent theatrical and business men were present at a luncheon tendered recently at the Westminster Hotel, Boston, Mass., by the Gordon Olympia Theaters, Inc., to its executive staff. The purpose of the luncheon was to make executives of various departments acquainted with Charles G. Branham, new director of the corporation, who has been appointed general manager of the Gordon theaters. At the same time heads of departments took advantage of the opportunity to express appreciation of the efforts of their subordinates,

particularly J. J. McGuinness, who has been with the organization since its formation seventeen years ago, and is now in charge of booking the vaudeville for the chain of Gordon theaters. The directors presented McGuinness with 250 shares of stock in the corporation, and the theater managers gave him a handsome watch, chain and job.

Thomas Spay, New England representative of the Associated First National Pictures, Inc., presided at the luncheon. C. Wesley Fraser, manager of the fifth floor Keith Vaudeville Exchange, New York, who was spending the week in Boston, made a very touching speech in tribute to McGuinness. Other speakers included Nathan H. Gordon, president of the Olympia theaters; W. E. Spragg, manager of Gordon's Chelsea house and oldest theater manager in point of service with his employers; Max Shoolman, Hiram E. Miller and George U. Crocker, directors.

QUESTIONS AND ANSWERS

V. H. N.—The Billboard moved into its present location, 25 Opera Place, Cincinnati, O., in February, 1912.

Ian.—The Billboard does not sell photos of stage people. You will have to secure them direct.

A. S.—"Maggie, Yes Mam", is published by Clarke & Leslie, of New York.

C. H. V.—If "A" showed his hand and its face value was greater than that of "B's", "A" wins.

F. X. O'C.—The first "eminent" English actor to come to America, it is quite generally conceded, was George Frederick Cooke. He had been a member of the Theater Royal, Drury Lane—and a star. He died in New York and he was buried in a grave in St. Paul's Church yard only a few steps from the site of the Park Theater, on Park Row, where he made his first appearance. In keeping his tombstone in repair Charles Kean, the elder Sothorn and Edwin Booth all had a hand. It is still in excellent repair.

F. B.—Probably no two persons would agree in answering your question, but Stravinsky, Falla, Bartok and Pizzetti may well be considered leaders of European musical thought.

"Nick"—Norman Lee Swartout, Summit, N. J., is American agent for Lord Dunsany's plays.

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EVERY little theater group should be a member of the Little Theater Division of the New York Drama League, under the direction of Walter Hartwig, for three reasons:

First, because the New York Drama League is working unselfishly for the progress of the little theater movement, and, being the parent organization of its kind in the field, is peculiarly conversant with the needs of little theaters.

Second, because the monthly little theater supplement issued by the league and edited by Dr. S. Marlon Tucker, president of the New York Drama League, discusses in understandable terms the problems of the little theater workers and offers practical, workable suggestions for their solution. A membership in the league, which costs each group \$10 a year, brings to that group each month not only the little theater supplement but a play list, a current descriptive guide to plays for little theaters. These plays are on file in the library maintained for the use of Drama League members.

Third, because the New York Drama League needs the support of every little theater group in a venture to establish a centralized little theater workshop or clearing house for little theater problems. The Drama League conducted last year's Little Theater Tournament and is preparing for another presentation of little theater groups in a Broadway theater in the near future, in which, we understand, there are no less than sixty entrants.

The editor has received a communication from Charles Sumner Hayes, which reads:

"A one-act play by Charles Sumner, entitled 'Pals', may be produced by managers of little theaters without royalty. It has been enthusiastically received by both the press and public. It holds records for many long runs, including three weeks at the Hull House Theater, Chicago; the Fine Arts Theater, Chicago, and the Thershold Playhouse, New York City.

"For manuscript apply to Charles Sumner Hayes, Pine Tree Lodge, Winter Park, Fla. (Mr. Sumner is the author of 'The Natural Law', 'The Broken Road', 'Friend Wife', 'A Little Pink', etc.)."

We call attention to a mention of plays for the little theaters in "The Book Spotlight," by Gordon Whyte, on page 43 of The Billboard, issue of January 19.

LIGHTHOUSE PLAYERS ARE MOSTLY BLIND

Amateur theatricals are bringing joy to the blind girls who are being taught by the New York Association for the Blind at the Lighthouse, 111 East 59th street, New York. A group of blind girls, known as the Lighthouse Players, have produced a number of plays for the benefit of their friends and associates. They gave their first performance outside the Lighthouse at the Walden School, 24 West 68th street, on the evening of January 15; the plays given being "For Distinguished Service" and "Square Pegs". Between plays dances were given by eight blind girls with surprising grace and agility.

The plays were directed by Rosalie Mathieu and proceeds were turned into the scholarship fund of the Walden School.

Most members of the Lighthouse Players are totally blind, but have been trained to express self-confidence and to move about with ease and grace by the New York Association for the Blind.

Individual members of the Lighthouse Players are the Misses Mary Biermann, Ruth Asknas, Rose Resneck, Margaret Foley, Hazel Crossley, Anna Beach, Gertrude Schneekel, Lily Hillman, Louise Adams and Lily Bluthger.

ARTS AND CRAFTS' CLUB FORMALLY OPENED

The new little theater of the Arts and Crafts' Club of Carmel-by-the-Sea, Calif., was formally opened Thanksgiving week with a program of two one-act plays. These were "The Queen's Enemies", by Lord Dunsany, and an original Chinese play, entitled "The Thrice Promised Bride", by Cheng-Chin Hsiung, who is associated with the Community Players of North Carolina. This was the first production of the Chinese play on any stage. Both plays were produced under the direction of John Northern Hilliard, well known on the Pacific Coast for his open-air productions in the Forest Theater of Carmel.

Carmel now has two first-class theaters—one an outdoor theater, the other an indoor playhouse. So now its community players may give performances both winter and summer. The new playhouse is an attractive redwood super-bungalow tucked away among a forest of Monterey pines. The seating capacity is 450. It has a stage large enough to produce almost any sort of play, and its equipment is thoroughly up to date. The community players of Carmel have had a good deal of experience on the stage. They began fifteen years ago producing and acting plays on the outdoor stage of the Forest Theater. Then the Arts and Crafts' organization built a hall with a small stage at one end. This "little theater", one of the

Little Theaters

(COMMUNICATIONS TO ELITA MILLER (LIZ), NEW YORK OFFICES)

first little theaters in the country, soon became too small for the needs of the community. So the new playhouse was planned and built, and while used principally for productions by nonprofessionals is large enough for professional companies to stop over for a night on the long jump between Los Angeles and San Francisco. The majority of productions in the "little theater" as well as in the Forest Theater are under direction of John Northern Hilliard, whose big outdoor productions of "Kismet" and "The Yellow Jacket" have put him in the forefront of producers of open-air plays. Mr. Hilliard is a recognized authority on the Chinese drama, and his production of "The Thrice Promised Bride" in the new Arts and Crafts' Theater was done in the authentic Chinese manner. The stage was bare save

for all intents and purposes was in a Chinese theater. The second half of the program was Dunsany's famous "Queen's Enemies", and here again the producer, Mr. Hilliard, scored a triumph. By utterly ignoring the playwright's directions in the sensational climax, where the waters of the Nile are let in upon the banqueters in the underground temple, and throwing the stage into utter darkness, Mr. Hilliard produced an absolute illusion. Where other producers have failed by presenting this scene with intricate machinery Mr. Hilliard scored with the utter simplicity of his method. There was only a glimpse of the brushing green waters—done with cunningly arranged lights. Then utter darkness, a clash of swords, the overturning of a table and then—utter silence. Then out of the stygian darkness

GEORGE V. DENNY



An active member of The Carolina Players as Old Gams, in "Gams & Gams, Jr.," recently given in the Little Theater on the campus at the University of North Carolina, Chapel Hill, N. C. Mr. Denny, a recent graduate of the University, became so expert in little theater production thru his activities as general manager of the Players that he was appointed a member of the faculty at the University, teaching play production.

for a chair and a table. On the right sat the Chinese musicians in their shirt sleeves, sawing away at their peculiar fiddles, pounding away at wood blocks and hammering their huge cymbals whenever a character made his or her appearance or whenever the sacred name of the Chinese Emperor, "Son of Heaven", was mentioned. On the other side of the stage lounged the property man and his two assistants, when they were not walking about shifting stage properties, utterly indifferent to the actors or the action of the play. There were no wings to the stage. The entrance and the exit were narrow doorways at the back. Chinese lanterns illumined the scene. The action of the play was carried out according to the conventions of the Chinese theater. The magistrate and his secretary moved from the former's "palatial" chamber to the court room merely by walking three around the empty stage. The infantry knight rode onto the scene in the manner of a boy riding a hobby horse, only the actor did not even have a hobby horse as a prop. He merely imitated the action of riding a hobby horse. Yet the large audience accepted the convention gravely when the knight, pretending to dismount from his hobby ahead of war, handed the imaginary horse reins to the property man and pompously announced "My horse, remove him!" for the fifty minutes the little play ran the large audience

came the voice of the Queen: "O Arkazarpsel! Are my enemies all gone?" And back out of the darkness came the voice of the maid: "Illustrious lady, the Nile has taken them all." It was this expedient of playing the last scene between the Queen and her maid in utter darkness that carried the illusion of the inundation as no mechanics of the theater could have done.

AMATEUR PLAYWRIGHTS HELPS YOUR CHANCE!

The Little Theater Guild of Hartford, Conn., is conducting a one-act play contest. A cash prize of \$50 will be awarded to the contestant whose one-act play is the best in the opinion of the judges. This play will be first produced by Hartford by the Little Theater Guild, under direction of a well-known professional, and presented later elsewhere.

Length, not over forty-five minutes. Eligibility: This contest shall be freely open to any one residing in New England, New York, New Jersey, Pennsylvania and Delaware. Closing date, February 25, 1924. Name of winner will be pronounced not later than March 25, 1924. Preparation: 1—Typewritten on one side of page only. 2—Each manuscript must bear name and address of the author in the upper left-hand corner of the first page, but to be returned unopened to the part of the

critics, fictitious name must appear and a self-addressed envelope with the author's real name enclosed. 3—We recommend the writer bear in mind the limitations of cast and facilities of "Little Theater" productions. Disposition: All manuscripts mailed to Esther Gross, 77 Sterling street, Hartford, Conn., with fifty cents inclosed in stamps or check to assure its safe return.

The Little Theater Guild reserves the right to produce any of the plays submitted at any time or place without royalty, but will have no other rights to the plays.

Moving picture rights belong to the author.

One of the most helpful books on the little theater is entitled "Dramatics for School and Community", by C. M. Wise. This book, in addition to covering all phases of little theater production, includes a most helpful chapter on the costume, illustrating the costume design from 1035 to 1921 in such a manner that the official designer of the little theater group will have no difficulty in making up apparel that is true to the period represented by the play.

NO MORE FEMALE IMPERSONATORS

"For the first time in the history of Dartmouth College, Hanover, N. H., women are to be used in feminine roles in forthcoming productions of The Players," says The Boston Post.

"Rather than make love to the cold eyes of under-graduate classmates in the future," continues the news item, "the heroes of these new productions, which in all probability will be used to lighten the drab period between March and May, will look into the tender eyes of pretty Hanover girls."

A newcomer in the little theater field is the League Dramatic Club, of Schenectady, N. Y. This organization produced "Engaged by Wednesday" in December and is now rehearsing a play entitled "Wives To Burn", and is contemplating the production of "The Charm School" as its third offering.

The current bill of the Saint Stephen Players, Minneapolis, Minn., which promises to be the biggest ever given by them, is Henry James Smith's "The Tailor-Made Man", with Laurence Lando in the Grant Mitchell role, and Coletta Kertum in the role of Tanya, played originally by Helen MacKellar. The technical staff, under direction of Mr. Faust, is planning three complete settings and an entire rearrangement of the lighting system. "The Tailor-Made Man" is scheduled for three performances January 28, 29 and 30.

SPENCE ALUMNAE TO GIVE A BLIND-BLIT

"Best Sellers" will be the name of the new production of the Spence Alumnae Society, to be given in the Grand Ballroom of the Plaza Hotel, New York, Thursday and Friday evenings, February 7 and 8. Proceeds will be devoted to the Spence Nursery. Grace E. Henry is the producer, coach and author of the diversion, while Mrs. Jeremiah Milbank is chairman of the entertainment committee.

THE SAINT STEPHEN PLAYERS GROWING

Many new names have been added to the already long list of members of the Saint Stephen Players of Minneapolis, Minn. The new members have been attracted to the organization thru the splendid productions of this group. It is reported that the visitor at the tryouts usually finds several hundred prospective players in attendance.

The Kansas City Community Theater, Kansas City, Mo., produced "The Torch Bearer" on January 9, 10 and 11, with a cast of professionals and amateurs from the dramatic classes of the city's schools.

The Ottawa Drama League of Ottawa, Can., presented Milne's "Romantic Age" at the Victoria Memorial Museum on Thursday, Friday and Saturday evenings of the week of January 6. This is the first time the league has attempted a three-act offering, but due to its success it will not be the last. Rehearsals for a February performance are now under way.

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IN PERSPECTIVE

A WEEKLY REVIEW
of Things in General
by THEODORE A. LIEBLER JR.

ANTICIPATE of the agencies tilling the soil from which we have reason to anticipate a larger harvest of appreciation for the worthwhile in the theater can afford to overlook the remarkable success of a publishing venture inaugurated a few years since in the little city of Girard, Kan., by a man named Haldeman-Julius. Starting with the old "Appeal to Reason" series of paper-bound booklets, which consisted mainly of socialistic propaganda, this Haldeman-Julius began enlarging his list of titles, gradually weeding out the undesirable originals and substituting for them the shorter works of standard literature and criticism, until the series now numbers five hundred booklets, which by enormous quantity production he is able to sell at a profit for five cents each. His million booklets monthly. Before long, will be listing no less than five thousand titles, constituting, as he calls it, "a university in print."

In Germany there has long been such a series of paper-bound booklets issued by Reclam, of Leipzig. Before the war these sold at the equivalent of four cents each. There were more than ten thousands titles in this series. As the play is ideally adapted for cheap reprint by reason of its average length there were thousands of notable plays representing the best in all literatures in the Reclam list. It has often been noted that the high standards maintained in the repertory of the German theaters, both metropolitan and provincial, has been made possible by the average German's conviction that the attendance at performances of classic plays is essential for the completion of his education. The accessibility and wide distribution of these classics in the four-cent Reclam series has had much to do with establishing this condition.

While the Girard booklets have not as yet attained the typographical excellence of their German model, their originator has followed the laudable example of devoting no inconsiderable portion of his list to the drama. Shakespeare is there, tho not as yet complete, and there are already thirty-five other plays, ranging from the Greeks to the moderns. In addition there are about a dozen booklets devoted to biography of dramatists and criticism of their work.

In this last department, however, the list has not made an auspicious start. For instance, to provide his customers with a background for Shakespearean reading, Haldeman-Julius has supplied Frank Harris' "The Man Shakespeare" and "A Picture of England in Shakespeare's Time", by Charles J. Finger. The value of the much-discussed Harris book is of course debatable, but Mr. Finger's work is undoubtedly a poor one.

Mr. Finger has literary gifts. Witness his story, "Shame of Gold". But in his work for the five-cent booklets he has bitten off more than he, or almost any one, could chew. In the short time that he has been contributing to the series he has furnished, without letup in his labors for other publications, more than a score of these short books on subjects ranging from Thoreau to Oscar Wilde, from the Ice Age to Mahomet, from Lost Civilizations to P. T. Barnum, from Historic Crimes and Criminals to Confucianism, from a collection of Sailor Chanteys to Napoleon. What versatility! Obviously a widely read man, but unfortunately a very superficially read man in some of the periods he undertakes to write about. The method he employs in his quantity composition is sadly apparent in his little book on Shakespeare's England. Acknowledging indebtedness to a work on the period written by an acquaintance of his youth and from which he quotes some unimpressive extracts, Mr. Finger fails to acknowledge any indebtedness to Taine. And yet Taine has been the chief if not the only source of his information. There is no evidence that he has read elsewhere on the period, no hint of familiarity with Lamb, Hazlitt, Lowell or Swinburne, no trace of Gifford, Symonds, Havelock Ellis, Gosse, Matthews or Phelps. One is forced to suspect that he has not even read fairly representative selections of the works of the period. The passages he quotes are almost without exception quoted by Taine. The arguments he deduces from them are the arguments of Taine. And, like Taine, he does rank injustice to the playwrights of

more effectively than by building a dunghill in which to plant his lily?

Accordingly, we learn from Taine that before the advent of Shakespeare the English stage was all turbulence, violence and vulgarity, a setting for scenes of unbridled lust, of incest and debauchery, of wholesale slaughter, horrid torture and perverted villainy. There is, of course, some limited ground for this contention. Just as posterity may with some show of justice claim that our own stage of today dealt primarily with lawlessness and noddy. But

THIS THING CALLED CENSORSHIP

III.

THERE have been institutions sprung from evil origins that have survived to attain good ends. If Censorship were such an institution, if it were a thing capable of raising the moral tone of art—nay, if it were capable of bettering moral conditions generally even at a heavy cost to art—we could forgive it its antecedents. But is it? Let us examine its accomplishments in England. Let us run thru the list of plays banned by English Censorship during the past hundred years and single out those whose merits and demerits are known to the casual reader. But before glancing over this list please absorb the fact that the British government, mindful of the services of men of letters to the State and desirous of preserving their good will and co-operation for the institution, usually takes pains to select for the office of Examiner of Plays some individual qualified therefor by breadth in outlook and urbanity in character. Here are some of the prohibited plays:

- Dickens' "Oliver Twist".
- Shelley's "The Cenci".
- Gilbert and Sullivan's "The Mikado".
- Dumas' "Camille".
- All of Ibsen's plays.
- All of Tolstol's plays.
- All of Brieux's plays.
- Several of Shaw's best plays.
- Maeterlinck's "Monna Vanna".
- Barker's "Waste".
- Zangwill's "Next Religion".

It is true that many of these plays were restored to grace, usually after their success in foreign countries had established them as masterpieces, or after daring bootleg performances by private subscription had caused public opinion to reverse that of the censor, or after, as in the case of "The Mikado", the grounds for objection had been proved unfounded. But in each case the prohibition extended over a period of years, causing financial loss and discouragement to the authors of these remarkable plays.

But even such a list cannot tell half the story. If the plays of Ibsen and Tolstol could not obtain licenses for English production, who can say how many English Ibsens or Tolstols there may have been who were snuffed out of existence without a hearing? How many men have kept big messages locked in their breasts, expressing themselves in banalities for fear of rude extinction? Hardy and Wells have declared that they would like to write plays, but have not done so because of Censorship. Arnold Bennett regards his plays as mere potboilers, insisting that it is impossible to write realistically or progressively for the English theater. Galsworthy and Stephen Phillips are known to have abandoned tremendous subjects in dread of Censorship.

Can dramatic literature flourish under such conditions? Is it to be wondered at that during one of the most robust periods of England's existence she produced no playwrights greater than Pinero and Henry Arthur Jones, men eminent chiefly as technicians?

But what of the other side of the picture? Surely Censorship has made the English theater purer than our own? Alas, no! The list of prohibited plays cited is truly representative. Ninety-eight per cent of the plays submitted for examination are passed without question. Included in this vast majority are the salacious farces from the French jesting at matrimony and glorifying illicit concubency, as well as the coarser comedies of English composition. Such things are too light and frothy to arouse the censor's wrath. Only when vice is treated seriously, when it is painted in its most hideous repulsiveness and the horror of its consequences is represented with frank brutality, is its depiction on the stage deemed harmful. Truly, as ever, the morality of tomorrow is the immorality of today.

Nor can we hope for a better showing in America. Put whom you will in the office of censor, the office demoralizes its holder and perverts his viewpoint. And no matter how different the motives that have called Censorship into being, the background of the institution, the psychology of the sentiment that supports it, is, as we hope to show, the same here as it is in England. What the British stage has suffered under Censorship, ours would suffer too. T. A. L., JR.

the time. This Taine, mind you, was a brilliant and stimulating writer. Startling ideas and glittering images jostle each other thruout his pages in amazing profusion. He wrote as Sargent paints. A very devil for effects. But to achieve the striking he often cheated. Truth was nothing if it killed a contrast.

Taine had a very true appreciation of Shakespeare's greatness. How could he most strikingly present a portrait of his idol? How

we must not forget that Shakespeare came early in his period, that he worked hand and glove with his contemporaries in giving the Elizabethan drama its outstanding characteristic, and that when Taine tells us and Mr. Finger innocently repeats that he found chaos and by the force of his great ability created order they are talking rubbish. To make out their cause they rake over plays the composition of which covered a period of more than

fifty years and brazenly label them pre-Shakespearean. The work of men who were boys in their teens when "Hamlet" was written are supposed to have muddled the waters clarified later by the light of Shakespeare's genius. To carry things to the limits of absurdity they cite as terrible examples of the things that Shakespeare had to reform passages from writers known chiefly as imitators of Shakespeare's style and methods. "Consider for example," writes Mr. Finger, "Webster's 'Duchess of Malf', a play that had been on the boards hundreds of times until the man from Avon showed how things could be done to please." Setting aside as inconsequential the fact that in its whole history the Webster play could not have been performed hundreds, or even dozens, of times, it was not written until about seven years after Shakespeare's death.

It is hardly necessary to go further with the examination of this sloppily written booklet. We have devoted so much space to it because we believe a knowledge of the Elizabethans to be important to all showfolk. We hope that Haldeman-Julius will drop this misrepresentation of the period from his list and substitute for it, say, Symonds' short review of the period and some other volume to present within closer confines much of the interesting material to be found in the two-volume "Shakespeare's England", published by the Oxford Press.

Besides Shakespeare, Jonson and Marlowe, there are many playwrights of that time who will repay our study. A book could be written, if it has not already been written, on the contributions John Fletcher made to dramatic technique. He did much to develop the mechanics of suspense. The examination of the first crude efforts of the original experimenters in stagecraft are always enlightening. Then there is Massinger, whose "New Way to Pay Old Debts" is soon to be revived by Walter Hampden. That play has held the stage three hundred years because of the opportunities its most important character, Sir Giles Overreach, presents its impersonator, but there are other of Massinger's plays which with slight adaptation should prove actable today. Some time we intend to present for your amusement a project we have drawn up for an endowed educational theater. In this we provide for an eight weeks' season every spring of the works of some forgotten playwright. Among the first of these we would place Massinger.

Those who are taken with psycho-analysis will be surprised to find that John Ford, one of Shakespeare's successors, had some practical knowledge of that science, tho its terminology was still to be invented. There are others, too, such as Beaumont, Fletcher's sidekick, whose work is of course incorporated with that of his collaborator, and Middleton, whom we consider underrated (tho that is a matter of taste), and Dekker, Heywood and the rest. Much of what we know of these individuals has been discovered since Taine wrote (Mr. Finger has not this excuse), and we for one have found them interesting for themselves. But the light they throw upon the colossus of the age gives them an added value. You have heard, for instance, the question of whether Hamlet was really mad or whether he feigned madness to attain his end, called the problem of Hamlet. To us it is no problem. We had already arrived at a conclusion based upon the text, but we found absolute confirmation upon reading Heywood's "Rape of Lucrece", which was written at the time when the success of "Hamlet" was at its height. Shakespeare had himself written a longish poem on the subject of Lucrece in which he dismissed the matter of the earlier Brutus' pretended insanity with a very few words, tho no doubt the artifice impressed him as splendid dramatic material. But Heywood, recalling vividly the success of the artifice in Shakespeare's play, causes not one but several patriots to affect mental disorders so that they may live in immunity from the tyrant Tarquin until the moment comes to strike their blow for freedom. Thus the cruder imitation of the master's technique diagrams its machinery. In our unfamiliarity with the greater number of the vast host of Shakespearean commentators we cannot say whether the credit for this discovery should rest with us, but at least we had the pleasure of arriving at it independently.

But this, as has been justly observed, is 1924. Let's leave the Elizabethans for a while. Lot's wife turned back and was turned to salt. The review that turns back too often is soon turned to apoplexy.

There is another number in the five-cent series that deals with the writing of scenarios. This, with a number of other handbooks on the same subject, we intend to discuss in a later issue.

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"Those Happy Days in the Hub"

Westfield, Mass., Jan. 8, 1924.

Editor The Billboard:

Sir—Regarding the picture and accompanying sketch in the January 3 issue of The Billboard, under the caption, "America Adopts English Pantomime", I guess you are right when you say English pantomime has nothing on America. Maybe many of the old-time readers of your paper call to mind the troupe "Clown-Pantomime, Harlequin and Columbine" of Maffit and Batholue that played for weeks at the "Old Howard" in Boston around the '70s, also some may recall the Fox Bros.' "Humpty Dumpty" troupe that toured the country.

I am one of the "program boys" of those days and am still in the game. Your illustration takes me back to those happy days in the Hub.

(Signed) H. A. CHENOWETH,
Manager, Opera House.

Inmates Thank Blue Chasers

California State Prison,

San Quentin, Calif., Jan. 6, 1924.

Editor The Billboard:

Sir—The best "blues chaser" in the history of San Quentin was staged New Year's Day and on behalf of the inmates, including a few professionals, we ask that you kindly permit us to voice appreciation thru your columns.

Among those who are to be thanked for the time and efforts devoted to the affair are Harry Etting of the Golden Gate Theater and Adolph Dohring of the Orpheum Theater, San Francisco; Paul Ash and members of his orchestra; Max Dalan and Wilbur Hall, Bobbie Grass of M. Witmark & Sons, Hutch King, Frank Shaw, Harry Haine, Jimmie Raymond and Bennie Berman, Ceasar, accordion soloist; David C. Rosebrook, cornet soloist; Hewthara and Cook, Joe Mendell and His Orchestra.

(Signed) FRANK BELL,
PHIL AINSWORTH,
"DOC" FORRESTER.

Was Disappointed at Article

Trinidad, Col., Jan. 8, 1924.

Editor The Billboard:

Sir—I was very much surprised and disappointed to read the article, "White Rats Stir on Night Before Christmas", in your January 5 issue. The theatrical world has just been rejoicing over the progress of the past year and it is regrettable that you would print such reports during New Year's week and so close to Christmas. Anyone can condemn and criticize destructively, as your writer has, but wouldn't it be the part of wisdom for him to have offered some constructive criticism rather than to provide material for resentment and prejudice for small minds to fatten on and, incidentally, make fuel for the unthinking and radicals to burn up with?

In mentioning E. F. Albee and Harry Mountford, men of brains and intelligence, wouldn't it have been displaying a finer spirit to tell of the good that both have accomplished and point out how each is doing the best he knows how and that only time will tell who is following the right path? An ancient writer has written, "By their fruits shall ye know them." Why not subject the men and groups indicated to that test?

To sum it all up, may I suggest that your paper will be doing the greatest good for the greatest number when it ceases to print material that is based on thoughts of envy, resentment, pride and greed and substitutes therefor thoughts of love, kindness, charity, peace and good will. At the Christmas season we hear it said: "Peace on earth, good will to men." May we all in the theatrical profession make that our motto. I am sure the results will be surprising.

Good wishes to you for a happy and prosperous 1924, and thanks for the many things provided in your columns, especially the Spoken Word, Lyceum and Chautauqua departments.

(Signed) GEO. S. HALL,
607 Kittredge Bldg., Denver, Col.

Avers Toledo Is "Dead" Show Town

Toledo, O., Jan. 12, 1924.

Editor The Billboard:

Sir—Of interest to the profession is the following comment appearing in today's issue of The Toledo News-Bee: "The Cat and the Canary" concludes its Toledo stay this evening. It is a first-class thriller, competently constructed and with a capable cast. Toledo has been fortunate to get "The Last Warning", "Loyalties", "The First Year", "The Cat and the Canary" and now "Sally" in the order. It is sad that so few have taken advantage of those

splendid productions. All were widely advertised and were given most encouraging reviews by the dramatic writers, but the people would not come."

Once again is revealed the situation as regards road attractions and the scarcity of patronage accorded them in this "village" of approximately 250,000 population. Such conditions are deplorable and the writer, a lover and advocate of worth-while amusement of all descriptions, urges that publicity be given so unnatural and unhealthy an attitude of indifference toward that most elevating and educational of all branches of art—clean, legitimate drama.

Word of said conditions is justly due producers and artists alike in order to prevent, if possible, their good efforts being totally wasted on a class of persons who evidently care not a jot for mental stimulus or inspiration and would not under any consideration consent to be educated along these lines. Why not save the thankless and expensive ordeal of working to little or no financial gain on the part of producers and also prevent the extreme humiliation of talented and conscientious artists wasting their valuable energies before row upon row of empty seats? This remedy might be easily accomplished by simply passing this town up, striking it off the circuit of better-class attractions once and for all. It seems out of the question that the natives will ever change for the better in this regard. Their attitude of philistinism evidently is born and bred in the bone and sinews. They are as they are and should be treated accordingly. I have no financial interest in any attraction that ever tarried here. My sentiments are voiced from one standpoint only, that of appreciation of art and a sincere sympathy and feeling of fellowship for its promoters. They should not be subjected to such treatment. The principle is all wrong.

(Signed) B. E. HAZLETON.

The Chorus Girl Situation

Editor The Billboard:

Sir—Just a few lines re some of the things "Neise" touched on in his article, "Can Chorus Girls Live Decently on \$25 a Week?"

I will answer that both ways—yes and no. Which is no answer at all—it all depends on the individual girl. The majority of girls don't

know the value of money, especially the ones new in the business; that is proven when you see how they spend money.

Running water is a necessity in the room, but when it comes that they must have room and bath, it is "a horse of a different garage". My room hasn't averaged over \$1 per day this season, and I have always stepped where the bunch went.

As to eats, that is a question of appetite. Again I say a majority—sleep until noon; eggs, toast and coffee 35c; dinner after the matinee 65c; night lunch 25c; total \$1.25; weekly expenditure for bare living expenses \$15.75. If they can eat that every day they won't starve. But instead of that, it's chicken salad, pie and coffee for breakfast; candy, ice cream and coca cola at the theater during the matinee, then their dinner, and they repeat the nibbling during the evening performance. True, it's their money, they can do as they wish with it, but then they must suffer the consequences.

On trains, as soon as the candy butcher comes thru they must have candy or fruit. I have seen a girl borrow a dollar from another girl and buy a box of candy with it. These are things that "Neise" doesn't come in personal contact with, yet they are nevertheless true.

This is not written as propaganda against girls getting more than \$25 a week. I like to see everybody get enough to live decently and lay a little away for a rainy day. "The laborer is worthy of his hire", and that means the performer and chorus girl as well.

We must all live within our means. At best a girl's life in show business is short compared with the girl in business life.

"Neise" says, "Stage hands \$75 a week, leader \$78, and principals and managers at whatever they can be had for". The former two with the UNION behind them get sleepers paid on all jumps where sleepers are essential to getting the show in town and ready for showing. The performer pays his OWN if he wants to sleep. In other words, he pays in order to work a Sunday show for NOTHING. There are some exceptions where managers have paid all sleepers for everybody, but the exception is not the rule. Why can't all managers be fair? There are some on the Columbia Circuit today, and there were some

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

Talk Benefits

NOW that the new year has got a good start and everybody has recovered from the strain of the holiday season and got back into the regular way, do not forget to talk of the benefits of the T. M. A. and see if you can not make a record for your lodge during 1924. The field is large, and there are many who are just waiting to be asked to join. Go after them and you will surprise yourself with the number of applications that you will present your lodge. Talk to the road men, managers of road shows, house managers, musicians, and all who are connected in any way in the amusement line. You will then help to build up an organization that you can look upon with pride. Do not hesitate, for he who hesitates is lost, and we surely do not want to be among the lost ones.—D. L. D.

Cleveland Lodge, No. 9

Cleveland Lodge has installed the following officers for 1924: James Ryan, past president; Harry Levy, president; Joseph Ardner, vice-president; Carl C. Weber, recording and financial secretary; Cad E. Wheeler, treasurer; William Burke, chaplain; R. A. Kennedy, physician; Isadore Friedman, marshal; Ed. O'Connor, sergeant-at-arms; William Hartz, Peter Wallace, Charles Silber, trustees.

Brother James Ryan, props at Keith's 105th Street Theater, is one of the most genial souls anyone can meet and in point of service the oldest stage hand in Cleveland, having started in the business in 1889. What Jimmy doesn't remember about obitimers who have appeared in Cleveland in the past generation is infinitesimal. He got into the business as errand boy at the old Academy of Music, then transferred to the Columbia—later the Star—as cleaner, removing the settings and furniture from the stage after the scene, and spent six years there. Then came the building of the Empire, the first house devoted exclusively to vaudeville in the city, and Jimmy was installed as property man; and

he has been props since. That was in 1909, and when Keith opened the Prospect Theater in 1905 Jimmy joined the Keith forces. His service with this organization has been continuous until the present time. Jimmy is happily married, likes his work, the stage people, and the T. M. A., and wears the smile that won't come off.

San Francisco Lodge, No. 21

San Francisco Lodge held installation of officers January 5. There was a large attendance and the ceremony was very impressive.

Several applications were presented for membership, and the lodge has a lot under consideration.

Brother James E. Blakie was installed for the twenty-fifth time in the office of treasurer.

Buffalo Lodge, No. 18

Brother Jack Reid of this lodge was at the Gayety Theater, week of December 1, with his show, the "Record Breakers". Brother Carl Keller is property man with the show.

Brother Dan Murphy, who has been on the sick list, has returned to his job as carpenter at Loew's Theater.

Brother Lester Aronson, of Pittsburg Lodge, was at the Garden Theater with the "Step Lively Girls" week of January 7.

Brother Dave Hutchinson, of this lodge, is handling the stage at the Garden on account of the regular carpenter being on the sick list. The boys are going to buy Dave a new cap for back stage in appreciation of his good work.

Brother D. L. Martin, being on the sick list with rheumatism, could not go to Hamilton January 6.

Brothers Staples and Phillips are on the entertainment committee for three months, to look after the social end at each meeting.

Brother P. J. Sullivan is on the job again at the Garden Theater.

Providence Lodge, No. 10

Providence Lodge has elected and installed the following officers for 1924: H. B. Caffey,

on the old American Circuit, but on the Mutual Circuit you pay for your sleeper so that the HOUSE MANAGER can give a Sunday show.

As to commissions, "Neise" says: "For instead of the principals paying it as formerly, it is now up to the producing manager to pay it". Don't know of any show where the performers are no longer paying the 5 per cent commission. If that was to be the understanding, then it should have been so ordered.

That some shows are getting the extra HUNDRED has been rumored, but not proven. Mr. Herk no doubt has his hands full, and all the evils in burlesque that have grown since its inception cannot be removed by one man in a short space of time. Give him moral support, help and advice, and methinks he will bring success out of chaos by the end of the season.

(Name withheld by request.—Editors of The Billboard.)

In Defense of I. H. Herk

Philadelphia, Jan. 5, 1924.

Editor The Billboard:

Sir—Since several articles have appeared in your Burlesque Department pertaining to the Mutual Circuit and I am now playing said circuit in the capacity of producer of "Latin Thrill", a S. W. Mannheim attraction, I thought I would drop a line and acquaint some of the "wise birds" with the inside dope for Columbia "beach" warmers. I. H. Herk, in the short time he has been back in office, has done wonders and so have other officers. From the ruins of a defunct circuit they have gotten it back to earth, and it is now beginning to show signs of real business activity. Mr. Herk has done all to make burlesque clean in the short time—has cleaned house. Perhaps a few theater owners have neglected to abide by his orders, but they have since come to realize he means business. I have played Hoboken and both Brooklyn houses and can prove that these houses are working clean, also Newark and the Bijou, Philadelphia, under Howard's direction. You can imagine my surprise when I saw the cleanup in Philly. Joe Howard sure demands a clean show. Say, this isn't a burlesque circuit, it's a chautauqua circuit! I might mention that General Butler, new Safety Director of Philadelphia, after a visit to the Bijou, gave this house a great sendoff.

"Neise" has done a lot to clean up, but if fifth is thrown by a comic, it's no one's fault but the company manager's, who knows that it is not wanted. Each company manager is personally responsible to I. H. Herk.

About the Columbia Circuit local manager going into a Mutual Circuit house and reporting on a Mutual show, I can imagine some of these managers trying it in Philly, Baltimore, Cleveland, Buffalo, Cincinnati and St. Louis. What a nice reception! Who controls the word "burlesque"? Who owns the copyright? Why not extend the manager's visit also to the vaudeville and musical comedy end? Can you imagine anyone telling E. F. Albee about his policy?

Mr. Herk is a good showman and is sincere in his duties as president. In six weeks he has done good work and Mutual has cut into the opposition, so to speak.

As for the girls getting \$30 on the Columbia, I am sure that this matter will be taken care of sooner than expected. We all can't be so satisfied to find employment over here this year, and had Mutual gone under there would have been a lot of people idle. It took the Columbia Wheel twenty years to get where it is today. We have a fair start and have been at it only for the past six weeks.

While "Neise" has been a great help in this matter for better burlesque, let's give the "Little Napoleon" the benefit of good intentions. A more human or charitable and honest man than I. H. Herk I have never met. His good deeds speak well. He is a man who never has betrayed his friends. To him and his associates all of us Mutual performers owe a season's work. May he and the circuit prosper.

(Signed) GUS FLAIG.

past president: C. Phinney, president: C. H. Bismuth, vice-president: W. L. Delaney, recording secretary: C. I. Luther, financial secretary: H. W. Callender, treasurer: W. E. Curtis, chaplain: Dr. F. G. Phillips, physician: W. F. Connelly, marshal: E. D'Andrea, sergeant-at-arms: J. P. Sullivan, W. F. Lardner, F. Burchley, trustees.

London Lodge, No. 23

Officers of London Lodge, installed by Grand Lodge officers January 20 in London, are: H. Allister, president; E. James, first vice-president; Dave Reider, second vice-president; J. A. Cleve, recording secretary; H. B. Floyd, treasurer; G. R. Courtney, financial secretary; A. McLeish, marshal; J. Moran, chaplain; Tommy Moran, sergeant-at-arms; S. Snyder, J. Sanders, J. Moran, trustees; D. Reider, E. Hornsby, auditors.

The midnight show held by the Lodge New Year's Eve at Loew's Theater proved an unqualified success. Seven acts were brought from Chicago and New York for the occasion, which, with three local turns, provided a good two hours' entertainment.

MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Mrs. J. A. Coburn had a fall in Tampa and sustained a badly wrenched knee, which caused the use of a cane.

Carl Ruth's whistling imitations of all the well-known song birds is referred to as high-class entertainment and coming in for special mention in newspaper criticisms of the Hill-Evans Minstrel performance.

Vardry (Turk) McElce, one of the owners and managers of the Bijou Theater, Greenville, S. C., and a former minstrel trouper, experienced a head-on auto crash there recently in which his wife was instantly killed and he himself sustained a concussion of the brain.

Mrs. Wm. T. Spaeth cut short her visit with her sister in Mexico—too many trains and troops around Tampico. She left Tampico January 3 and sighed with relief when she was back on American soil. No more Mexico for her.

George Englebreth celebrated his forty-seventh birthday anniversary January 18 in company with that quartet of the "Black and White Revue of 1921", featuring Julian Ettinge and the Six Brown Brothers, with a spaghetti supper after the night performance.

On their trans-continental tour John W. Vogel and the members of the Hill-Evans Minstrels visited Dr. Edwin S. Ely, of "Wisto" fame, at the "Home of Wisto", according to an exchange, and highly recommended the Central Pennsylvania health drink.

"Fig" Newton, who played for five years with the Al. G. Field Minstrels, was scheduled to do an end in the annual minstrel show, given in the Hill Opera House, Hillon, N. Y., January 21 and 22, under the auspices of the Hosiery Company No. 1. The last three years he was with the Field show Newton played opposite Bert Swor.

Mrs. Coburn wants J. A. not to dispose of his minstrel interests but to quit active trouping and enjoy a little home life. She feels that he has accumulated enough of this world's goods and that she and her daughter are entitled to more of his company from now on. If you ask us, we think it a thoroughly reasonable view.

Chief Redwing, a member of the Hill-Evans Minstrels, is a native of a South Dakota Indian reservation and a World's War veteran. In addition to service in the American army, he carries a certificate of honor from the King of England and British War Medal, received for gallant service before America entered the war.

Joseph M. White gave a radio concert from WHN Friday night, January 18, in honor of Isadore Witmark's fifteenth wedding anniversary. He sang "Heart to Heart", "Ten Thousand Years From Now" and "Smilin' Thru", some of

the Witmark well-known black and white series. The program was under the direction of H. Emerson Yorke, the well-known mechanical director of M. Witmark & Sons. At the piano as accompanist was George Henninger, well known to music lovers in and about Indiana. On February 5 White will give a concert from WEAF between 8 and 10 p.m., and that station will convey it by special land wire to Washington, D. C., and have it "stepped up" there and broadcast simultaneously from the WCAP station. White will open the program with "My Own United States", one of Witmark's numbers from the musical comedy, "Little Johnny Jones". White's Edison phonograph records will be out in the very near future.

The recent appearance of McIntyre and Heath at the Hennepin-Orpheum Theater, Minneapolis, Minn., prompted a staff member of The Minneapolis Star to write an interesting editorial in that paper of January 12, in which he said it was an amazingly long time for a partnership to last, especially in the theatrical world with its intense rivalry, its jealousies, its heartbreaks, its one-night stands and the thousand and one other discouragements of the profession. Continuing, in part, the editorial said: "Yet these splendid artists, like Tennyson's brook, seem destined to go on forever, devoted friends, defiant of time and with youth ever welling in their hearts. More power to them. May they live to celebrate their diamond jubilee to the great joy of the comedy-loving public from whom they have elicited so many millions of smiles and laughs. The success of McIntyre and Heath furnishes food for thought for the theatrical business. It proves that the best and most lasting comedy is the wholesome comedy. What chance did 'The Girl From Rector's', 'A Night in a

Turkish Bath', 'Getting Gertie's Garter' and all the rest of the bedroom farces, those scarlet women of the stage, ever have for longevity such as the clean and decent comedy of McIntyre and Heath? Our congratulations to these two dispensers of bloom. They will live forever in the memory of all who have seen them."

About every known national sport is represented in the membership of the Lassies White Minstrels. Nate Talbot played professional baseball in the Texas League at one time. Harold Williams was once one of the leading bowlers of New Jersey and rolled in several tournaments. Bob Manpin was rated high as a hurdle racer in college. Guy Walker was an A-1 halfback in his high-school days. Bob Wingate is a top-notch golf player and missed the Florida State championship by one stroke one year. Al Wilde was a jockey at one time on the Kentucky tracks. Herbert Schulze claims to be the best poker player in show business. Leon Daughters plays a nasty game of pool. Zip Lee holds the long-distance sleeping record (nineteen hours without turning over). Chet Wilson indulges frequently in dancing and entered one of the marathon dancing contests in Dallas, Tex., last summer. Arnett and McEvelly are good trick ice skaters and hockey players. Frank Long loves basket ball and plays it well. Bill Doss claims to be the past champion marble player of Tennessee. Jack Jayes challenges all comers at checkers or mumbly peg. Grover Schepp used to go in for swimming and diving contest honors. Jimmy McDonald is the champion trader of minstrelsy. Maxwell Gordon has a hobby for photography, especially of taking pictures of sporting events. Bobby Barnes is the champion letter writer and receiver (you can't even tie him). Alzer Lancaster says he can eat more hamburger cheese sandwiches in one sitting than any one in show business. Wm. T. Spaeth says he can pick more winners at the tracks than his fellowmen, and, last but not least, "Lasses" White gave up professional ball to go into the show business at the age of eighteen. "Lasses" was a second baseman and played semi-pro ball around Dallas, Tex., for two seasons and was offered a contract in the Oklahoma League at the age of eighteen. During his last season in baseball "Lasses" batting average was 380 for 71 games.

the Wife", and the tennts sensing something out of the usual, got together and parted her. Now she is demanding an advance agent's salary for advertising the shows to her tenants, and Marty in trying to square it had to dig for ducats. In making his rounds Marty discovered that Jack Elliott, for many years with the Henry Savage attractions, is now at Proctor's Twenty-Third Street Theater, New York, where he has the assistance of Izzy Mason, who was a special agent with the Sparks Shows, and is now contracting much advertising space for Proctor's down in Greenwich Village. Johnny Doe, formerly with Nora Bayes and for some time past advertising agent at the Columbia Burlesque Theater, New York, has laid up his last stand for that house, and may take to the road again. Charlie Abrams, who made fame and fortune when he was agent for the Weber & Fields Music Hall, New York, is now with George Budford at the Selwyn Theater, New York. Frank Shine, another oldtimer, is now handling window cards for the Schubert theaters in New York City. Julius Danneberg, president of New York Local, I. A. B. P. and B., is now publicity propagandist for Minsky's National Winter Garden, New York. Arthur Gorman, another oldtimer, has been nicely settled for the past two seasons at the Yorkville Theater, New York, with an advertising crew that includes Flip McCormack and Kid Blake.

Another Oldtimer Says Do You Remember When

Sparks' Show advance was a box brigade and consisted of L. C. Gillette, H. M. Mason, Connie Schilling, Chas. Morgenstern and Wallace? Sparks' Show was billed as John H. Sparks' Old Reliable Virginia Shows? Sparks' Advance car had only the words, "Private, Virginia", painted on the sides and carried a horse on it? Billposters on the Sparks Show billed five different shows on a country route, using only a date heading Sparks? Buffalo Bill No. 3 car made an opposition jump from Portland, Ore., to El Paso, Tex.? Sparks' Show only used lye paste? George Allen was manager of the No. 2 car of the J. H. La Pearl Shows? Bill Kelleher, of Gloucester, Mass., was general agent of C. F. Prescott's Greater Eastern Shows? H. W. Link was general agent of the La Pearl Shows? Forepaugh Whitey joined out on the Leon W. Washburn Shows at Lowell, Mass., and his wife made him stay home? George (Nell) Thatcher was one of the best rail men on the 4-Paw-Sella Show? When the bunch used to kick at the grub served at the old Putnam House in New York? All the billposters of the Barnum & Bailey and Buffalo Bill Shows stopped at the Sturtevant House, New York, at the same time? The whole advance was called to bill New York the same as any other stand? Lew Cameron was manager of the No. 1 car of the Leon W. Washburn Shows? Ed Knupp was a car manager with the La Pearl Shows? Sells-Down's bill car burned—fumigating it? Pud Johnson was kidnaped by the Bill Show from the Cole Show at New London, Conn.? Some of the bunch going to join the W. P. Hall Show slept in Fred Kessler's bill room in Toledo until transportation arrived? King Coleman was car manager with Sells-Floto? Ralph Root was car manager with Sells-Floto?

Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

From Los Angeles comes a pictorial postcard fully illustrated with the features of an intellectual, refined, middle-aged gentleman, underlined "Only an Agent", and in the right-hand corner, "Greetings from C. O. Shultz". It is very evident that Mr. Shultz is an ardent admirer of The Billboard, for a drawing of the title page appears in the background in a very conspicuous manner.

Everyone in Philly and those in advance of road shows know Frank Lorman, who bills the shows for Col. Bob Deady at his Trocadero Theater, and also takes tickets on the front at performances. Frank has a brother, R. A. Lorman, a former well-known carnival man, who visited Frank recently, and what those two boys did while together in Philly would fill columns if we used all that Fred Ulrich, our Philly representative, sent in relative to the Lorman Brothers and their Butlerized Nights in Philly.

When William M. Roddy says it's true, it's true, and considering the fact that "Bill" is business manager of "The Covered Wagon", feature film now being exhibited thru Canada, we are giving publication to what "Bill" says relative to Harry Mansfield. The "Wolf Patey", known from Coast to Coast for his ability to "sheet 'em up" and cry for more, is doing the heavy lifting with "The Covered Wagon" Company touring the Canadian Northwest. Mansfield likes work and got it when he signed up with this "Mighty Amusement Avalanche". Tho the 30-degrees-below-zero breeze has been kissing the prairie provinces the "Wolf" heads into it and does not know how to back up. It was only when the Canadian-Pacific Railway made him cut a foot off his brush handle as being too long for regulations that a roar went up that carried the anguish of a soul stricken. Outside of that Brother Mansfield is happy, and he extends to this column the season's greetings.

Many of you probably recall that we ran an article recently headed "Salter Makes Broadway", and incidentally made it plain that "Johnny J. Jones' Hired Boy" "made us" to the extent of a near-column writhen. How do you suppose that old fox repaid us for our labor? Dang if he didn't go and pass it along the line to about a dozen newspapers down in Florida

and then have the nerve to send us the marked copies, on the assumption that we would feel chesky just because these local newspaper men used our copy instead of grinding out their own. Then to cap the climax that boy Max Michaels, ahead of Izzy Weingarden's "Follow Me", colored show, goes into Kansas City and holds up Ace of the Post. Ace ran in his "Lobbying" column:

He seemed like a nice fellow. Even tho he was a press agent. He shook hands cordially and stated his case. Publicity for the Auditorium Theater next week, where a troupe of Negro performers will replace the Hawkins-Bull Players. Surely. Had he any stories ready that I might look at? He had. Any photographs? Many. Any remarks to make? Would appreciate if I got up a line party and attended a performance next week.

Awfully kind. Thanks. You're welcome. Then followed a spiel concerning the adventures and vicissitudes of the show business, and of the prospects for a big week at the Auditorium.

And just as I was about to file away his press matter he added as he shook hands: "Certainly enjoy reading your column. Great one you had yesterday—really wonderful." I bowed my head in modesty. But my heart sang—he was a man after my own sort. More than a mere press agent—a purveyor of the gospel of the theater.

I wrung his paw and wished him the compliments of the season, offered a choice cigar and salaamed him to the door.

Finally managing to tear away I lost no time in dashing to the post.

Turned to Tuesday's files. Turn, turn, turn—Fourteen times.

There was no column Tuesday—New Year's Day!

He SEEMED like a nice fellow. You're welcome.—ACE.

Marty Milligan in an open confession admits that he put one over on his wife, who conducts a theatrical rooming house in Harlem, by dropping in the mail boxes of the tenants cards advertising the shows, "Neighbors" and "Meet

MINSTREL OWNERS



Alger Lancaster (left), owner, with "Lasses" White (right), of the Lassies White Minstrels. Wm. T. Spaeth is also an equal owner in the minstrel company, which is reported as playing to big business in the Inter-State houses in Texas.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

MINSTREL COSTUMES



Scenic and Lighting Effects, Wigs and Everything for Minstrel and Musical Shows. Send 6c in stamps for 1924 "Minstrel Suggestions". Service Department will help you stage your own show—FREE. HOOKER-HOWE COSTUME CO. 46-52 Main St., Haverhill, Mass.



HOW TO PUT ON A MINSTREL SHOW. Contains complete practical instructions how to handle amateur and professional talent, also one of the best opening melody overtures ever published, complete with words and music; good selection of old men's jokes and songs; instructions how to make up list of suitable songs; complete book sent postpaid upon receipt of 50c. HAROLD ROSSITER CO., 331 W. Madison St., Chicago, Ill.

Learn and Earn—Trades That Pay

IT IS BETTER TO EARN \$10.00 a day 300 days a year than \$25.00 a day, two or three days a week, for four months a year. Tradesmen are making \$10.00 to \$20.00 a day. So can you. Write for FREE Catalog of Sign Painting, Show-Carl Writing, Pictorial Painting, Decorating, Paper Hanging, Graining and Marbling. Auto Painting. CHICAGO PAINTING SCHOOL. The School that Makes You 100% Proficient. 134 W. Austin Avenue, Chicago, Ill.

WIGS G. SHINDHELM

144 W. 46th St., NEW YORK Send for price list.

HOTELS

Commended and Criticized

By NELSE

Mangers Buy Another Hotel

The Manger Brothers, William and Julius, are two of the most progressive, successful and popular hotel men in New York City. They have made their hotels famous throughout the country, and visitors have made manifest their approval by repeats as guests whenever they come to the metropolis.

Jack Beck, all-round hotel man, advance agent, vaudeville agent and caricaturist, is now managing the Hotel St. Regis in Philadelphia. Under Jack's management the hotel and its cabaret are becoming a favorite rendezvous of barleaguers, who gather there nightly after their shows to entertain and be entertained.

Mrs. F. Snyder, who conducts the Hotel Marlborough at 1108-10 Walnut street, Philadelphia, is making a special bid for the patronage of theatrical folks and promises them a warm welcome and home comforts with all the convenience of a modernized hotel.

Thomas Harrison has succeeded J. H. Farry as manager of the Navarre Hotel at Thirty-eighth and Seventh avenue, New York. As Tom is well known and popular with showfolk throughout the country the Navarre will in all probability become more popular than ever.

Despite a very rough sea voyage Mr. and Mrs. Fritz Kreisler arrived at their apartment in the Great Northern Hotel, Fifty-seventh and Broadway, New York, in the best of health and spirits. Mrs. Kreisler, during her stay in Germany, was actively engaged in organizing relief stations for starving children. Mr. Kreisler gave several concerts to raise funds for this purpose. He will leave New York shortly to fill other engagements. Mrs. Kreisler, however, will remain in town. Other guests recently registered at the Great Northern Hotel were Arthur Judson, musical manager; Marie Ivogun, Metropolitan Opera singer and concert artist; Lionel Tertis, English violinist.

MUSICAL MUSINGS

By the MUSE

(Communications to Cincinnati Office)

An accordion has been added to the instrumentation of Eddie Shea's Orchestra, which is popular in and around Superior, Wis.

Buddy Wilkes, trap drummer, formerly of the T. A. Wolfe and Brown & Dyer shows, has signed with the Milt Tolbert Stock Company for the new season.

Harold Gordon has been re-elected president of the Monroe (Wis.) Band, which has Ray Bast as director and Albert Neuschwander as manager.

Julia Baker and her Broadway Ladies' Orchestra are proving a novel attraction at the Toring Cafe, Trenton, N. J., with concert and dance music.

A value of \$50,000 is placed on the violin which Saeha Gulbertson recently brought to this country for concert engagements. It is a Guarnerius del Gesu, dated 1732.

The Sole Killers, busy on dance dates thru Louisiana, comprise "Happy" Hancock, banjo; John Goody, piano; Luke Lockhart, trumpet; Bill Hart, trombone; L. C. Hazen, clarinet; R. Ed Schilling, drums and marimba.

C. H. Roberts, pianist, late of the Montana

LINCOLN — EDMONDS

306 W. 51st Street, Tel. Circle 6010. NEW YORK CITY, Tel., Bryant 0551. High-class elevator. Furnished apartments. Beautifully furnished. All improvements. Strictly furnished. By Theatrical.

MRS. GEO. W. DANIEL, Proprietor.

HOTEL MARWOOD

242 West 49th St., New York City. Rooms newly renovated. Running water, Telephone, Elevator. Night service. Single, \$8 up per week. Special rates to profession. Tel. Bryant 9148-49.

HOTEL KING JAMES

Heart of Theatrical District. Suites with Pianos. SPECIAL RATES TO THE PROFESSION. New Management. 137 W. 45th St. (Phone, 0574 Bryant), NEW YORK.

THE BILLBOARD HOTEL DIRECTORY

Conducted by ALFRED NELSON (Communications to our New York Offices, Putnam Bldg., 1493 Broadway)

ADVERTISING RATE—One line, two columns wide. Hotel name, address and phone number. 50c for each issue. No ad accepted for less than five issues. Payable in advance.

CONSECUTIVE ADVERTISING

Table with 2 columns: Consecutive times, one line across two columns. Rates: 26 times \$35.00, 13 times \$18.50, 13 times \$9.50.

NEW YORK CITY

Table listing hotels in New York City: AMERICA HOTEL, ARISTO HOTEL, COOLIDGE HOTEL, DE FRANCE HOTEL, FULTON HOTEL, GRAND HOTEL, HOTEL HERMITAGE, HOTEL NORMANDIE, HUDSON HOTEL, NAVARRE HOTEL, REMINGTON HOTEL.

FURNISHED APARTMENTS

Table listing furnished apartments: EOMONDS APARTMENTS, HILLOONA COURT, LANSALE CANTON APARTMENTS, LINCOLN APARTMENTS, THE ADELAIDE, THE CRIGHTON.

FURNISHED ROOMS

Table listing furnished rooms: EDNA C. BURNETT, MANSFIELD HALL, THE NEW WINDSOR.

AKRON, O.

THE NEW WINDSOR...One Block from Colonial Theater...Rates, \$1.00 and up. Portago 7086

ALBANY, N. Y.

HAMPTON ANNEX...66 No. Pearl St...Near all Theatres...100 Rooms...Spec. Rates...Main 6200

BALTIMORE, MD.

ACADEMY HOTEL...Howard and Franklin Sts...Rates: \$7 per Week, Single; \$10 and \$14 Double

BIRMINGHAM, ALA.

BENCOR HOTEL...3d Ave. and N. 20th St...\$1.50 up. Special by Week...Main 6471

BOSTON, MASS.

HOTEL COMMODORE (New)...One to Five Minutes to All Theatres...315 Tremont St. Beach 8720

HOTEL EDWARDS...27 W. Ohio St...Professional Rates...Haymarket 4956

HOTEL MAJESTIC...Spec. Theat. Rates 5 Bowdoin Square...Hay 2751

QUINCY HOUSE...Brattle Street...Heart of Theatrical District...Special Rates...Haymarket 3860

BUFFALO, N. Y.

BARNES HOTEL...American and European...Theatrical Rates...324 Pearl Street

CHICAGO, ILL.

BRIGGS HOUSE...Randolph and Wells Sts...Phone, Main 3302

BROWN HOTEL...27 W. Ohio St...Phone, Superior 2895

HOTEL PASADENA...600 N. Dearborn St...Dearborn 1439

HOTEL RALEIGH...642 N. Dearborn St...Phone, Dearborn 2130

LAKE FRONT HOTEL...Haskopg. Suites, Singles, Reas. Rates. 3800 Lake Park Ave. Phone, Ken. 4016

CINCINNATI, O.

NEW RAND HOTEL...25 W. 5th St...Main 2340

CLEVELAND, O.

HOTEL HANNAH...1122 Superior Ave...Rooms, Suits, Housekeeping Apts.

HOTEL SAVOY...Euclid Ave., near E. 14th St...Heart of Playhouse Square

CUMBERLAND, MD.

WASHINGTON HOTEL...80 Baltimore St., Near Theatre...Theatrical Rates

DAYTON, O.

HOTEL DAYTON...24 W. 2d St...Central location, Everything new, Reasonable Price...Main 6436

DETROIT, MICH.

BURNS HOTEL...Under new management...Theatrical rates...Cadillac 6510

HOTEL GRISWOLD...In Heart of Downtown District...Cherry 6070

HOTEL ST. CLAIRE...Randolph and Monroe...\$10.50 Single, \$15.00 Double...Cherry 6097

ST. DENNIS HOTEL...Cor. Clifford and Bagley...Theatrical Rates...Cherry 3610

GRAND RAPIDS, MICH.

PANTLINO HOTEL...Berl in Michigan

HARRISBURG, PA.

WILSON HOTEL...143 S. 3d St...\$1.00 up. Special by week...Boll Phone 6574

INDIANAPOLIS, IND.

HOTEL SEVERIN...Every Room With Bath...Rates, \$2.50 and up

JACKSONVILLE, FLA.

HOTEL VIRGINIA...513 W. Forsyth St...Near to Everything...\$1.00 and up

THE ANNEX...304 W. Bay St., Opposite Mason Hotel...Phone 6130...Rates, \$1.00 and up

KANSAS CITY, MO.

BALTIMORE HOTEL...12th and Baltimore...Center Theatrical District...Rates from \$1.50

COATES HOUSE...Street Cars from Union Station...Rates: \$1.00 up

GLASTONE HOTEL...Weekly Rates, \$5, \$6 and \$7, Single; \$8 to \$10 Double

MECCA HOTEL...Half Block from Orpheum and Gayety Theatres...Prof. Rates

LA FAYETTE, IND.

THE RAINBOW HOTEL...Cleanest Up-to-Date Hotel in the City...Close to Mars Theatre

LA SALLE, ILL.

KASKASKIA HOTEL AND CAFE...Fireproof...Near Theatres...Theatrical Rates

LITTLE ROCK, ARK.

MAJESTIC HOTEL...New, Modern and Up To Date. Two Doors from Majestic Theatre

LOUISVILLE, KY.

CONGRESS HOTEL (Formerly Leslie)...6th and Court Pl. Same Management Prof. Rates

GIBSON HOTEL...119 S. 3d St., Bot. Market and Main...Phones, City 2720; Cumb., Main 9122

MIDDLESBORO, KY.

PIEDMONT HOTEL...R. B. Roberts, Prop. Wants the Show People...Popular Prices

MONMOUTH, ILL.

COLONIAL HOTEL...\$1.00, \$1.25, \$1.50, \$2.00, with Bath

MONTREAL, CAN.

CENTRAL HOTEL...Theatrical. 278 Clarke St. Carl G. Boone, Prop. Telephone, Plateau 5825

MORGANTOWN, W. VA.

UNEEOA HOTEL...Near R. R. Depots. Rates, \$7 and \$8, Single; \$10 and \$12, Double, per Week

NEW HAVEN, CONN.

HOTEL AVON...Grand & State Sts...S., \$7; D., \$10. Phone

OMAHA, NEB.

MILLARO HOTEL...13th and Douglas Sts...Theatrical Headquarters

PHILADELPHIA, PA.

HOTEL MARLBOROUGH...1108-10 Walnut St...Phone, Walnut 6458

KARLAYAGN HOTEL...204-06 N. Franklin St...Bell, Market 4188

THE PENN—Paul, Mgr...242 N. Franklin St...Bell, Market 4567

PITTSBURG, PA.

HOTEL CARR...Special Rates...326-28 Penn Ave...Rel. Court 9096

LINCOLN HOTEL AND RESTAURANT...417 Penn Ave...Special Rates...Rooms by Day or Week

RICHMOND, VA.

HOTEL RICHMOND...Opp. Capitol Square. Professional Headquarters...Phone, Randolph 4166

ROCHESTER, N. Y.

SEYMORE HOTEL...Rates, \$6.00 and \$9.00, with Bath; \$14.00 Double...Phone, 5371 Stone

(Continued on next page)

Western Five and the Broadway Congreg... Company, is musical director of the "Palm Beach Girls", Bert Howell's tabloid show, playing rotary stock in Cincinnati.

Bill Roberts advises that his six piece orchestra is having a successful engagement at the Elms Cafe, Peoria, Ill., and adds that he expects to return in drummer with one of the big prizes in spring.

The orchestra which is filling a pleasant winter engagement at the Cadillac, one of the oldest cabarets in New Orleans, La., includes Bob Agoston, piano leader; John Tula, cornet, "Red" Rowland, clarinet and sax; Joe Wagoner, brass, and J. Friso, drums and whistle.

Clas. L. Smith, cornet and calliope player, who trouped with Earl N. M. Bell Merriek, Chet Branson and other well-known outfitmen, is touring the States this winter with the Look-alike Players, now in Missouri. Last summer Mr. Smith was with the Walter L. Main troupe.

W. T. K.—The names of band leaders of ensembles and ensembles for the coming season will, as in former years, be contained in the next issue of this show that will be listed in the Spring Special edition of The Billboard to be released March 18 and bear the date of March 22.

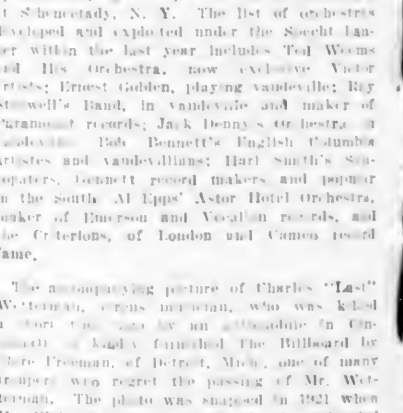
Proctor's Orchestras, Inc., have placed a new combination at the recently opened Haven Hotel, Winter Haven, Fla., in which section Proctor's Doolles Jazz Band and Proctor's Floridians are appearing. Leo Randall formerly of the Shattuck Opera House Orchestra in Detroit, N. Y., is in charge of a boys' band in Winter Haven.

The orchestra at the Princess Theater, Hopkinsville, Ky., is reported to be exceptionally good for its size. Heavy programs are played frequently. Robert J. Cooper is violin leader, Raymond Dempsey piano, Harry L. Schneider clarinet, Karl Witty cornet, and Joe P. Day, who played under Don Montgomery in the army band at Camp Taylor, Ky., is drummer.

George W. Gardner, who closed with Snuggles, shows a couple of months ago, is playing trombone and euphonium with a dance orchestra in Phoenix, Ariz. The other members are Henry Greenstreet, clarinet, sax, and banjo, "Red" Gluck, bass; E. M. Sweet, trumpet and sax; Hazel Headley, piano; "Har" Bellis, drums and entertainer. Bud Headley is playing cornet at the Columbia Theater in Phoenix. Dates are coming so fast for the dance orchestra, states Gardner, that a second combination was brought into play last week.

The Broadway Society Orchestra, a Paul Spott unit, opened last week in Vandeville at Shenectady, N. Y. The list of orchestras developed and expanded under the Special Letter within the last year includes Ted Worms and His Orchestra, now exclusive Victor artists; Ernest Golden, playing vaudeville; Ray Stowell's Band, in vaudeville and maker of Paramount records; Jack Denny's Orchestra, in vaudeville; Bob Bennett's English Columbia artists and vaudevillians; Earl Smith's Saxophones, Bennett record makers, and popular in the south; Al Lips' Astor Hotel Orchestra, maker of Emerson and Vocalion records, and the Craterons, of London and Camero record fame.

The accompanying picture of Charles "Last" Wetternan, organ man, who was killed a short time ago by an automobile in Cincinnati, is kindly furnished the Billboard by Chas. Freeman of Detroit, Mich., one of many troupers who regret the passing of Mr. Wetternan. The photo was snapped in 1921 when Mr. Wetternan was with the band on "Spark".



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ACTOR MOTHERS AND FATHERS, WHAT ABOUT YOUR BOY?

Are you compelled to be away from him? Is he living a normal, happy-home life? Square House at Saint James is a delightful country home school for boys. One hundred acres of field, woodland and more. Expert individual teaching, training for Christian Manliness. Fifty miles from New York—North Phase, Long Island Sound. Terms, \$1,200 per year. J. A. SNELGROVE, Director, Square House, Saint James, Long Island, New York

THE BILLBOARD HOTEL DIRECTORY

(Continued from opposite page.)

- ST. LOUIS, MO. AMERICAN ANNEX... BOSTON CAFETERIA AND RESTAURANT... EMPRESS-RIALTO HOTEL... METROPOLE HOTEL... PERSHING HOTEL... THEATRICAL HOME... TORONTO, CANADA ARLINGTON... UTICA, N. Y. HOTEL MAJESTIC... WICHITA, KAN. CADILLAC HOTEL... WICHITA, KAN. THE NEW HOTEL HART... WILLIAMSPORT, PA. PARK HOTEL... WORCESTER, MASS. NEW BAY STATE HOTEL

...solo cornet and soloist; Chas. Wojesky, ...

Merle Evans is booked to sail from England ...

"Sharps and Flats" is the title of a four-page ...

Home Productions

The "Dat" held a holiday dinner December 23 ...



OLD DOC GAGS MINSTRELS, No. 1 \$1.00 ...

DICK UBERT, care Billboard, 1493 B'dway, N. Y. C.

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Steele, Jack Weber, Winona Weber, Myrtle Handolph Madden, secretary.

At the annual banquet of the Association of Commerce, held at the Scottish Rite Temple, Bloomington, Ill., January 7, several splendid numbers were given by the Chicago & Alton choruses.

The K. of P. Lodge of Oak Hill, O., will present its first annual minstrel revue February 4-5 at the new high school auditorium.

The Elks of Eau Claire, Wis., presented their minstrel show to large audiences at the Grand Opera House January 23 and 24.

Saginaw (Mich.) Lodge No. 47, B. P. O. E., held its annual show in the auditorium January 21. The Detroit Elks' Minstrels, an organization of sixty Elks, held the boards and performed for the benefit of Saginaw lodge.

The City Federation of Women's Clubs, Bellefontaine, O., will present "The Glorious Girl", a musical comedy in two acts, in Bellefontaine February 25 and 26.

Organized less than seven months ago few neighborhood players' organizations have met with the success and achieved the enviable reputation for consistently fine work that has been accorded the Dramatic Club of Algiers, La.

The new Philadelphia (O.) Elks' annual minstrel revue will be held in the Union Opera House January 28, 29 and 30.

Members of the American Legion, Post 221, Massillon, O., are planning to hold their second annual minstrel show early in March.

The second annual minstrel show of the Massillon (O.) Post No. 221, American Legion, will be held the latter part of February.

Persons attending an afternoon performance at the Gayety Theater, Muscatine, Ia., fled thru exits to safety when a box of films in the projection room exploded in the hands of C. J. Jamieson, operator, and filled the house with smoke.

With the Stage Employees and PROJECTIONISTS

Persons and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

In the obituary columns of the January 12 issue, in the death notice of R. M. Hartigan, he was mentioned as having been a former member of Local No. 55, of Norfolk, Va.

Eimer Gasaway, who was stage manager of the Lincoln Square Theater, Decatur, Ill., since it opened and prior to that stage manager of the Powers Grand Opera since 1898, and Edgar Rickard, electrician at the Lincoln Square, have withdrawn from the house personnel.

Union motion picture operators and musicians



IT is advisable to investigate the Langwell's two and three room suites before you select an apartment. There are 400 outside rooms, newly decorated and furnished, including some of the finest suites in New York.

MODERATE RENTALS 3-Room Suites with Bath \$165 monthly and up 2-Room Suites with Bath \$130 monthly and up

MADISON'S BUDGET No. 18 ONE DOLLAR The encyclopedia of comedy material that gives universal satisfaction.

Wanted - Girl

for Ring Act. Weight not over 150 lbs. Only three or four easy tricks to do. State just what you can and will do. Photo if possible. Will return same.

were placed in the Casino and class A theaters in Spokane, Wash., during Christmas week following the acquisition of those two houses from C. E. Stilwell by Neal & Allender.

Persous attending an afternoon performance at the Gayety Theater, Muscatine, Ia., fled thru exits to safety when a box of films in the projection room exploded in the hands of C. J. Jamieson, operator, and filled the house with smoke.

Dallas (Tex.) movie operators and their friends ushered in the New Year with the union's sixth annual masked ball and carnival Monday night, December 31, at Gardner's Park Auditorium.

At the January meeting of Local No. 318, of Harrisburg, Pa., the following officers were elected for 1924: Maurice Caldwell, president; H. W. Burnwall, vice-president; Lawrence J. Katz, recording secretary; C. J. Jones, financial secretary; Elmer Z. Yost, business representative; Paul P. Paterson, publicity, and L. J. Katz, delegate to the international convention.

NEWS AND VIEWS

Al Hanco expects to rejoin the Al G. Barnes Circus the first week in March.

Lockman is successfully playing thru the Middle West, assisted by Carl C. Schroeder, instrumentalist, and James Burnell, accompanist.

S. S. Henry was forced to cancel his bookings on the Swarthmore Chautauqua Circuit and return to his home at Wilmington, O., due to the illness of his mother.

M. J. Holmes, writing from Rochester, N. Y., says: "As far as magic is concerned this is a pretty live town, many good acts having played here this season including Amac, Leah, 'Mad' of Mist, Thelma, a child mindreader, Mercedes, Prosser and Hope Eden, and many others."

Robert W. Test, past arch demon and treasurer of the Demons' Club of Baltimore, has written a very commendatory letter regarding Magieland, which we appreciate greatly.

Kara has requested that we state that "The Best Indian" was written by Verne Phelps, the present producer of the "Why Worry" show, around suggestions made by Kara and is fully protected by copyright under the names Verne Phelps and Paul Kara.

Alexander, "The Man Who Knows", is scheduled to play a return engagement at the Pantages Theater in Minneapolis within the next two months.

Miller, "the Magician", writing from Flint, Mich., says he is playing local dates and churches in that vicinity.

Powell, "Dean of American Magicians", is playing local dates around New York prior to the opening of his chautauqua season for the Swarthmore Bureau, in June.

Decatur, Ill., Jan. 7, 1924.

Dear Mr. Henry: I had the pleasure of playing "Blackstone" last week to casual business and feel it my duty to let brother managers know about this wonderful show, inasmuch as it made the house more net money than any show played this season.

If you can give space to any of the above I will appreciate it. I am a reader of your department and enjoy your "straight from the shoulder talk", also approve of your ideas regarding crystal work, and have heard lots of showmen say likewise.

(Signed) H. JIM WALLACE, Mgr., Lincoln Square and Avon Theaters.

HINTS & SUGGESTIONS

Delineating Magic simply as "The art of mesmerism", does not fully cover the subject. It is more than that. There are many angles, and conjuring should be analyzed from

HINDU ROPE TRICK; Travesty Knockout

Mag. Henry says "Great stunt; sounds good to me." Full details for 2c stamp. Also other new effects from one who knows.



THE GREAT BLACKSTONE, giving a matinee to 2,200 children at the Fort Armstrong Theater, Rock Island, Ill., December 24. Blackstone is in the aisle behind Mayor Rosenfeld, Mrs. Rosenfeld and Manager Hepp, of the theater, are also in the aisle group.

each. If it is to be your life's work, make it your life study.

There seems to be a growing tendency to deprecate the amateur among some of the professionals. This should not obtain—one may learn something from anyone and everyone.

Small bone rings, which may be purchased in ten-cent stores, offer little friction to cords when sewed as aids to the free passage of such adjuncts. I have found also that the graphite of a soft lead pencil will aid materially in certain pieces of apparatus in an elimination of friction for the same purpose as mentioned above.

Avoid depending too much on assistants, and try to produce as many of your effects as possible without their aid. The best of them at times are dependable at critical moments.

The editor considers a very valuable suggestion is to have an extra pack of cards in one of your pockets. In the event that anything does go wrong that can not be rectified you have always something to fall back upon and can do a couple of tricks if necessary to stall for a little time.

I have seen so many fumble in presenting the Dyeing Tube, and I have often wondered why. There are several methods of making the paper tube and accomplishing the result neatly.

Learn to do a sleight well rather than employ a subterfuge. One is sure, the other doubtful.

CRITICAL COMMENT

MODERN MASTER MYSTERIES, by Brunel White, a copy of which has been sent me thru courtesy of Frank Duerot of the Martinka Magic Company, 304 West Thirty-fourth street, New York City, contains one hundred and eight pages of food for thought, and if anyone cannot get more than a hundred times the value from the cost of the book—\$1.50—then he has no business trying to be a magician.

In addition there are one or two small tricks, several good illusions, a disappearing lamp trick, effects with rabbits galore, also doves, and a number of other very interesting novelties.

The editor of Magieland dislikes very much picking out any special trick as best; however, the one that seems to stick as eminently practical is entitled "A New Master Table Top". This is indeed a clever subterfuge.

Modern Master Mysteries is well written in clear, understandable style, the directions and measurements being easy to follow. No one could possibly regret having added the work to their collection.

THE LINKING RING, published by Len Vintus, of 728 Union Bank Building, Winnipeg, Canada, is expanding. The issue of Volume 2, Number 1 for November, a copy of which has just reached me, consists of twelve photographed pages.

There is a quantity of news notes, jottings, several tricks and effects and much interesting data. The Linking Ring is the official organ of the International Brotherhood of Magicians.

KNOCK 'EM DEAD MAGIC



BIFFO!! Spectator holds own pencil by both ends. You take ordinary dollar bill, fold twice lengthwise, and with edge strike pencil sharp blow at center. The pencil covers as the cut with a knife. Superb "bally" stunt.

WATER WIZ A cute deception, featuring the upside down glass of water in baffling form. Any glass—any water—any time—anywhere. Our latest supplement catalog of all new Magic is now ready.

We will send the two effects named above, Catalog and 3 sample copies of our monthly Magical Bulletin, ALL FOR \$1.00.

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BLACKSTONE'S MASTERPIECE You have all heard of BLACKSTONE'S cleverness as a card entrapper. THE SECRET IS OUT and now fully explained. Card Conjuring is the most popular department in Magic and a pack of cards is susceptible to more surprising effects than all other accessories of a magician.

MAGIC - FELSMAN'S - MAGIC Magic Tricks for the pocket, parlor and stage. Largest assortment in the world. Immense stock and immediate shipments. LARGE (WONDERFULLY ILLUSTRATED) CATALOGUE, 25 cents. Book of Card Tricks, 25c. Thurston's Book Pocket Tricks, 25c. Book Coin Tricks, 25c. All Post-paid. ARTHUR P. FELSMAN (Dept. 12), Windsor-Clifton Hotel Lobby, Chicago, Ill.

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SERVAIS LE ROY "MERELY A MAGICIAN." Permanent address, Keansburg, N. J.

KARA GREATEST PSYCHIC MARVEL OF ALL TIMES. Direction William Mack, 1505 Broadway, New York City.

JACK MILLER "ORIGINAL GIANT CARD KING." Care Billboard, New York, N. Y.

VADA Pat Beggs presents THE ORIGINAL CALIFORNIA MIND READING GIRL. En tour with Mr. Johnny J. Jones.

ADA SCHORSCH THE WORLD'S GREATEST LADY MAGICIAN. 10-12 State St., Newtown, Pa.

SHERRI THE MYSTERY GIRL. Originator of Aur vision, JOHN CHANDLER, Manager, care of Billboard, New York, N. Y.

RAJAH RABOID Not the Best, but as Good as the Best. Billboard, Cincinnati, Ohio.

THE ZANCIGS STOLL TOUR, ENGLAND. Permanent Address, Asbury Park, New Jersey.

FRED ESTELLE & CO. In "SPIRIT FLOWERS" 1090 Halcyon Street, Brooklyn, New York.

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A COLORED PERSON'S REACTION TO "ROSEANNE"

At the Greenwich Village Theater, New York, Mary H. Kirkpatrick has presented "Roseanne", a play with all Negro characters, played by white actors, from the pen of Nan Bagby Stephens. The writer and his party were there at the invitation of those interested in the future of the production. In order that a proper promise may be established for our comment, it is quite proper to mention whatever fitness we may have for the task.

The reactions set forth are based upon the very definite knowledge that friend wife has of Kentucky small-town conditions, because she was born and reared in one. Another lady in the party is vested with a similar authority by virtue of the early days spent in a town not far from the nation's capital. The writer has, the Northern born of a family that has been Yankee since 1793, traveled extensively in the South, been in every Dixie State, and knows his people there.

Under our immediate observation was a colored theatrical editor who was born in Missouri, and his publisher, a native of Florida, and our first interview after leaving the performance was with a nationally known Negro welfare official whose early days were spent in the Carolinas and who has just returned from a stay in Georgia towns.

Now for results. "Roseanne" is the most confusing thing in the way of drama we have ever witnessed. It is positively paradoxical.

The writer has a most intimate knowledge of the Negro, and the producing authorities have attained just about perfection in the matter of little details that create the atmosphere and stamp it as a most accurate picture of Negro life in a small town.

The story, a simple, logical and gripping one, is a very bitter demonstration of what the Race has suffered from the parasitic "plow-hand" preacher ever since the days of reconstruction. It tells of misplaced confidence on the part of "Roseanne" and her neighbors in the rectitude of a person who turns out to be the "wolf in sheep's clothes". It is a well-told story of a condition that has been only too familiar to us.

Its duplication is hardly possible today because of the very thoro organization of the colored denominations into conferences, and because of the long process of education required for the ministry which would very naturally eliminate a man of such propensities.

A church scene that evokes considerable amusement from white patrons and commands respect for its fidelity from the colored ones might well be altered so as to avoid the irreverence involved in presenting a sermon. A song service could be substituted and the dramatic effects obtained without this onslaught upon the one ideal that has been a mainstay to a people who have had little else upon which their punished souls might cling. The noisy assembling of the congregation is ALL WRONG. Church is the one place that the Race does not make a noise, except in reverence.

To the author's credit may it be said that every one of the twenty-five characters is true, and each faithfully represents a well-known type. The whole group is a sad arraignment of a lack of education that makes it possible for a mountebank to assume such importance in the life of any community.

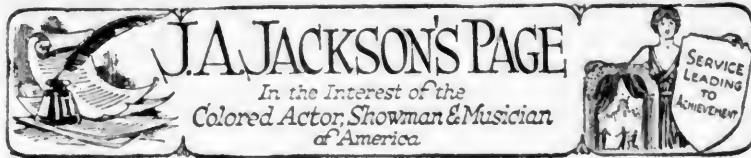
Except as to speech, the types are most accurately delineated. This is especially true of the women. Chrystal Hearne in the title role is magnificent; her mulatto makeup is an achievement. The same may be said for Kathleen Comgys as Leola. Both are genuine actresses. They have exceptional emotional appreciation for their parts.

Their dialect, however, is not the dialect of the Southern colored person, altho it represents a remarkable effort to accomplish it. The other characters are not so successful, altho the minister has been provided with phrases and direction in mannerisms that invest his part with a sense of realism. The piece proves that a white person under cork can no more be a Negro than can a colored person bleached and treated with Kink no more be white.

The last act is from our point of view anticlimactic. It appears to give Negro sanction to the lynching habit. This is quite at variance with the temper and the tendencies of the Race. Besides, the white folks in no Southern community in the land would permit Negroes to conduct a man hunt with rope in hand.

Make the suggested changes, and the piece would be an immense draw for a long time in colored theaters, and it would sell itself by word of mouth recommendations to white audiences. Eliminate the last act and an epic of one part of American life will have been written. The prayer that gives it dramatic value could be moved into the act before.

With most profound respect for the very excellent work of Miss Hearne and her associates, we should like to see Evelyn Preer of "The Clip Woman's Fortune" in the title role, with either Evelyn Ellis or Ida Anderson of the Lafayette Players, or Zadic Jackson of the team of Jackson and Jackson, doing Leola, and either Charles Gilpin, Richard B. Harrison or Solomon Bruce cast as minister. Have Laura Bow-



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

man do Sister Tempy Snow, with Andrew Tribble and Kike Gresham doing the others of the ladies' aid; let Arthur Porter or Clarence Muse do that converted brother, and have the Elkins Folk song singers make up the congregation, and, ye gods, no audience could withstand the appeal.

"BIRTHRIGHT"

We had read T. S. Stribling's book "Birthright", and we had interviewed Mr. Stribling, both at The Billboard office and in a mixed company at the New York Public Library. It was, therefore, with some measure of anxiousness that we awaited the opportunity to witness the screen version that Oscar Micheaux has presented.

Well, we have seen it, and the film man has presented an only too true story of conditions that have handicapped the harmony between the Races in a manner that emphasizes its lessons without reflecting discreditably upon the principal characters.

Micheaux has made a really great picture. It is a modern "Uncle Tom's Cabin", and may not be popular in some quarters, a fact that will but confirm its value. It was apparently not intended for colored audiences alone. Its brutal frankness hurts, and some of the titles put a sting into the evening's entertainment, and just because it has been so well done every one of us should see it.

The film has comedy, pathos and gripping interest, and should play to packed houses,

graph record company. Henry C. Callons, pianist, and William J. Meyers, banjo player, as well as the singer, are professional entertainers. How well their program went out was evident from telegrams from as far as Washington, Pa.; Mason City and Des Moines, Iowa; Austin, Minn.; Omaha, Neb.; Newport, Ark., and telephone messages with special requests from all over the Southwest."

"WHO STRUCK JOHN?"

"Who Struck John" is the very expressive name that Whitney & Tutt have selected for the new vehicle that is described as a musical comedy mystery. The plot and some of the song numbers have been tried out while their company was presenting a tabloid version of "North Ain't South" at the Gayety Theater, Baltimore, recently. Their company and the regular burlesque stock organization divided the bill for Mr. Sponsler to very good financial results for the house.

The words of the title of the new show might well have been applied to the older production, for during the Baltimore engagement many of the people were ill. Margaret Simms, who had just joined, went immediately under a doctor's care. Alma Daniels was obliged to send for her mother after being confined with pueris for a week. Lella Esterling, a chorister, was also out as invalid, and Homer Tutt continues to be just able to work at intervals on his will power.

GET READY FOR THE SPRING SPECIAL

THE Christmas Number of The Billboard showed a marked increase in the interest colored amusement people are taking in connection with advancing their business. This was especially true of the theatrical and other indoor professionals.

March 22 is the date selected for the Spring Special that is of so great consequence to the outdoor world. Park, fair and people identified with the tented attractions will do well to make themselves known in this the number that is regarded as the encyclopedia of the show world.

"Putting off" was responsible for more than three columns of advertising arriving too late for appearance in the last big number. Much space has already been reserved. If you have occasion to advertise send it in early. Now is none too soon. Already requests have been made to this office for the names and addresses of Negro concessionaires. Let them know who and where you are.

NEWSPAPER MEN

Entertain Government Commission

The Manhattan Newspaper Association of New York, a body of men composed of members of a staff of Race publications in the metropolitan district, and the resident correspondents of out-of-town journals, entertained the commission appointed by President Coolidge to investigate the economic and industrial conditions on the Virgin Islands. The affair occurred January 12 while the commission was being assembled in New York.

This is the first all-Negro commission ever given a presidential appointment to go abroad in the interests of this government. The commission includes George H. Woodson, attorney, of Des Moines, Ia.; Cornelius Richardson, former circuit court judge of Richmond, Ind.; W. H. C. Brown, banker, of Newport News, Va., who is the disbursing officer; Charles Mitchell, business manager of West Virginia Collegiate Institute, and Dr. William Davis, supervisor in the office of the register of the treasury and former editor of The Washington Sentinel.

Their findings, together with the demand that has already been felt from Porto Rico, Cuba and Bermuda for colored acts, may eventually provide a very much widened market for Negro performers and films.

DRAMA IN MACON

The Lafayette Players, with Evelyn Preer and Edward Thompson as leading people, played a return engagement in Macon, Ga., at the Douglas Theater. They opened a two weeks' engagement December 21, with Charles Moore, A. B. DeComithere, Harry Plater, Charles Shelton, Mrs. Williams, Sibizie Howard and J. Edgerton Brown. "The Warning" and "Why Wives Go Wrong" were the pieces presented to a satisfied public that will welcome a return of the company. While the show was in town the members were the recipients of considerable social attention. Mr. and Mrs. Billingsley and Lee Howard and wife entertained the actors and actresses.

MILDRED GILBERT (Correspondent).

Picked Up by the Page

Since New Year's three white acts have called, and two more have written to the Page, expressing appreciation for the criticisms of their acts that appeared in the Lafayette reviews. Imagine what a boon this has been to colored acts which never before had a fair chance. Incidentally, those appreciations are encouraging.

JIMMIE HOWELL and "LITTLE BITS" TURNER", the dancing tots with YERKE'S FLOTTILLA ORCHESTRA, played the Palace Theater, New York, week of January 9, and maybe the aristocratic folks of the showworld didn't applaud the team. They are really hot.

Add another friend to the list slowly being acquired by the Race. "Our modern ideal of brotherhood seems strangely to forget and exclude the Negro. Christ certainly would not . . . May the play suggest a higher aspiration in your Race and a warmer sympathy in mine" is part of a wire that CHANNING POLLOCK sent to President Moton at Tuskegee on the day that his production, "The Fool", was presented there by a school dramatic club. That very definitely writes him into our list of friends. THANKS, MR. POLLOCK, on behalf of the showfolks who are quick to appreciate a spirit like that.

SONNY THOMPSON, who with his wife, MABEL KEMP, and a band are outstanding features with "Let's Go" on the Columbia Circuit, was a caller. His ideas of deportment with a mixed show are doing much to save the reputation of the whole Race by neutralizing the bad effect of some thoughtless ones with other shows.

The "THREE EDDIES" act has been altered some. CHARLES WOODY and CHICK HORSEY are now with EARL (TINY) RAY, doing the bespectacled turn at the Alabama Club on Forty-fourth street. That's the former Little Club.

RICHARD B. HARRISON is touring the college towns, doing "The Raven", "Little Brown Baby", "The Merchant of Venice" and "Dan McGrew" as part of his repertoire.

A vaudeville agent sent two wires and a letter to a certain single act, asking him to call on a matter of importance. On calling, the act was offered a two-day engagement in a suburban theater for \$10. The agent could not understand why the performer did not get the importance of the thing till the fellow showed bank books with total deposits of more than \$8,000. Yea, the day of the hand-to-mouth colored actor is disappearing.

JAMES DOWNS, a Boston baritone of much promise, recently broadcast concert numbers for the WJZ station from Aeolian Hall. The young man promises to become one of our great artists before he is much older.

FRED JENNINGS has again abandoned vaudeville, this time to join the ACME SYNCO-PATORS at the AMBER GRILL in Newark, N. J. The band is one of the group that WILBUR SWEATMAN is presenting from his Gayety Theater Bldg. office. Wilbur has five white and two colored groups under steady contracts.

A great big Harlem burglar reckoned without his host and is in the jail house now. It happened this way: VIRGINIA LISTON (Mrs. Sam Gray), whose husband is in the "COME ALONG, MANDY", show, and another lady who resides with her at 224 Seventh Avenue, went home about 9 p.m., January 5, and found a man trying to hide from them in a spare room. Now Virginia simply doesn't know what fear means, so by intimating that she had a drawn revolver she kept the burglar while her companion went for a policeman. CLARENCE WILLIAMS, who publishes numbers she composes and records, is now promising that he will have the "Burglar Blues" ready for early distribution, and further promises to send a record to Sing Sing to help Miss Liston's burglar while away his repentant hours.

What's become of WILL MARION COOK? He and JAMES P. JOHNSON have the nicest little studio you would want to see at 232 West 138th street, where they have been working late into the night on new material. They will have some surprises for a waiting world very soon. Talk about Ethiopian art—just wait till you get their plans.

HARRY GOLDBERG—you remember the fellow on the front with the BILLY KING attraction and other shows—has been made sales manager for the CLARENCE WILLIAMS house. He is now on a nation-wide tour, visiting music jobbers.

And now EARL GRANSTAFF has left us to try it across the pond. The "Tromboedian" sailed January 9 on the S. S. Rochambeau, bound for Paris, where he has some attractive engagements booked. CHARLES THORPE and the bunch around musical headquarters gave him SOME farewell reception. The fact that he sold his lease and the contents of his apartment indicates that he expects to be gone for a long time.

WILLIE TYLER, the violinist, who a Billboard reviewer once said was far too good for vaudeville, has had an orchestra of a dozen members at Hunter's Island Inn that has been there for many months, and is immensely popular with a house patronage that includes many of New York's best people.

Down at the CLUB CABARET on Lenox ave-

DEK MITCHELL and his JAZZ HOUNDS... CHARLES BROOKS CLUB... BOWMAN BROTHERS...

Minstrel and Tent Show Talk

From Savannah

Prince Okazuma, who declared he was going to pitch soap in Savannah after the close of the Sparks Circus...

This is about the Holtkamp show, and it is worth repeating, for it is the kind of real sense that encourages performers and the managers who try to have worthwhile shows...

H. D. Carney talking about the same show, having seen it in Little Rock, says: "It is only natural that it should be good. Just look who they have. Rubber and Nader Mack impressed me most..."

Lee's "Cradle Elders" Musical Comedy Company, which opened April 9 in Morgan City, La., closed a very successful season December 10 in Jackson, Miss.

Holtkamp's Georgia Smart Set Minstrels, after finishing their Texas and Oklahoma time, have been routed by Major Geo. L. Barton over the northern and eastern big one-night and week stands...

Well, well, at last we have been completely recognized as one of the bunch. Of course, a lot of fellows knew it and banded the Page the glad hand from the beginning of the department...

The Harvey Minstrels did a big business at the Globe Theater, Cleveland, week of January 7. "Sam" Austin, who is a Grand Deputy, one of the national officers of the order, was the recipient of many social courtesies from Cuyahoga Lodge of I. B. P. O. Elks during the engagement...

Ned Young's big production opened January 21 at Nitro, West Virginia. Raetus Anderson is stage manager, Prof. A. A. Hughes, musical director, and the band includes Johnnie Ferguson, John Nesbitt, H. Keaton, Elmer Wheeler,

Charles Brown and Harold McQueen. II. K. Felts is ahead. The Stars Green Show played Palm Beach, Fla., January 8 to a turn-away business, and went right back January 17 and did the same thing. While in Stewart, Fla., Mr. Gray, of Gray and Gray, met with an auto accident that put him out of the running for a few days.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., January 7)

Jules McGarr's Company, with Jules doing the straight part, Fletcher and Melvin Hunter comedy, Jennie Strain principal, Frances Golina as soubret and Mabel Dilworth, Grace Woodill, Fessie Jordan and Laura Phillips in a piece that they have presented in the house before, was the attraction. The show is credited with being an eighty-five-per-cent attraction, with costuming that scored five points more. The plot was a highly suggestive one.

The opening was lacking in pep. Miss Strain earned some personal applause for her efforts. In one, and Fletcher and Miss Strain put over a number together to good effect. About a two-thirds house greeted them. The two harlequin bits offered were both filled with material that could well be eliminated if the show is to be regarded as fit for family use. Detailed review unnecessary since it has been fully described before.

WESLEY VARNELL.

CLEVELAND ELKS TO HAVE CIRCUS

The Cuyahoga Lodge of I. B. P. O. Elks of the World will have the distinction of being the first colored fraternal organization in the

country to present an indoor circus when they throw open the doors of Gray's Armory in that city February 4 for the first of six days that the Kniskely Brothers' Shows have been engaged by them and their female co-workers, Cleaner Temple 21, Daughters of Elks.

The lodge numbers 1,100 members and there is a colored population of 55,000 in the city, which with the white friends of the organization should make the affair a financially successful one. At any rate, it will serve to draw attention of all the other colored fraternal bodies to the adaptability of this highly profitable form of entertainment to colored uses. It is a thing that has long been agitated, but heretofore no group has had the courage to tackle the project.

W. McK. Bannman, secretary of the Kniskely Brothers, announces a three-ring circus with twenty-five acts, including the Riding Rooneys, the Silverlakes, Shalz and Co., and other standard acts. Another feature promised is \$1,500 in prizes. The Elks are already at work on advance ticket sales. Sidney Thompson is the chairman of the committee in charge. James Beckwith has charge of the Concessions Committee. Selmo C. Glenn is the exalted ruler, and John Green secretary.

Kniskely Brothers inform The Billboard that they have several more dates under contract for Negro lodges in Ohio and Indiana. If these promotions prove as successful as have many of the white Shriners' indoor affairs, the fact will be promptly made known to the Race group by this publication, for it marks the opening of an entirely new field for the show-folks, and a new source of revenue for the societies.

The Elks have their own club house at 4419 Central avenue.

HERE AND THERE AMONG THE FOLKS

Sara Martin, blues singer, giving such a card at the Park Theater, Dallas, Tex., played a special engagement at the Chamber of Commerce under direction of Roy Davis, and Mrs. Ella Moore retained her act for a second week at the Park Theater. DeWayman Niles, Lee and Wright, Harrison Blackburn and Butterbeans and Susie constitute the others of the T. O. B. A. unit with which Sara is programmed. In Houston she made a special appearance at Pythian Temple.

Dudley Burrows, in The Los Angeles News, had this to say of Moss and Frye, who split honors with Belle Baker at the Orpheum Theater in that city: "Moss and Frye—we don't know which is which—can have our Christmas spending money to do with as they please. They represent to us the very quintessence of what a 'patter act' should be, in addition to which they sing sweet old songs together (without orchestration) in a way that makes our souls tingle. Merry Christmas, boys; you are surely there."

Williams Lodge of Elks in Richmond, heretofore famous only for the big band that Prof. J. Lewis Peters directs for it, now has a big home on Clay street, equipped with lodge room, two parlors, cafeteria, six card rooms, two pool rooms, two sun parlors, two executive offices, assembly room, banquet hall, shower baths and a radio room. In a recent campaign for members, twenty musicians were added to the order. A general invitation is extended to the professionals to visit the club while in Richmond.

Eddie Langford, manager of the Gonzelle White act, which played the Keith houses in Paterson and Jersey City, N. J., week of January 14, was a Billboard caller and announced a change of agents. Alf. Wilton is now directing the bookings for the big jazz troupe.

Hartwell Cook, son of Will Marlon, has a group of unusually clever youngsters playing in and about Baltimore and Washington under the title of "The Rosetime Revue". The act while less than a month old has made a great impression upon local reviewers.

Exalted Ruler M. Wills, of the Deacons' Club, held an interview with Grand Master W. T. Woods of Alabama in Chicago recently, the result of which places the big Alabama jurisdiction of Prince Hall Masons directly behind the showfolks' organization. This is a distinct advance toward a better understanding between the profession and the lay folks.

J. Garfield Saunders has been re-elected to the office of president of the Lexington (Ky.) Colored Fair Association. He writes that "things look rosy for another great year."

Zachariah White and Grace Arant's "High Jinks Girls" are playing an indefinite engagement at the Rink Theater, Temple, Tex.

After the loss of considerable money in an effort to make the public like colored burlesque the Avenue Theater, Chicago, is again dark.

Henry (Gang) Jones is no longer with the Drake & Walker tabloid company. He is doubted in a team offering billed as "Gang" Jones and Jacqueline. Henry wrote from Chicago and gave a Detroit address, an indication that the new act is busy.

Bart Kennet and his magic show has been playing without the loss of a day thru North Carolina, and a letter from him advises that results are wonderful. The show is playing

the bigger towns with as much success as in the smaller ones.

Boisse DeLegge's "Bandanna Girls", a good show, pretty girls and good wardrobe, packed the Lafayette Theater, Winston-Salem, N. C., week of January 7, according to Willie Walls, who further states that it is a hundred per cent attraction.

The Royal Theater, Philadelphia, ran the "Mail Man" film, and with it contributed a big boost to the clerks and carriers' effort to obtain a raise of pay for the postal workers thru the petitioning for the passage of the Kelly Bill, H. R. 4123. Colored workers, as well as white ones, share in the proposed increase. Let every theater help the postal service in which we are so much interested.

The new Lincoln Theater, Pittsburg, Pa., has a seating capacity of 400 with a stage 13x20, and two dressing rooms, says Mr. Taneham, its owner. He further advises that it will play T. O. B. A. bookings, but will not interfere with the Star, his other house twelve blocks farther down the avenue.

Happy Ferguson, "The Dancing Dot", has just concluded the Oklahoma houses of the T. O. B. A. with very satisfactory results.

Henry C. and Lilian L. Brooks, who at the close of the "Way Down South" Company announced their intention to head their own one-nighter, changed their plans and are now presenting a ten-minute act over the T. O. B. A., now booking out of the Dudley office. His comedy and trombone work with her dancing soubret style make a nice offering.

Joe James, Callie King, J. D. Jones and Ernest Anderson, all of whom were with the Joe (Apple) Dixieland Minstrels with the Rubin & Cherry Shows, radio a greeting from Baltimore, where they are wintering at 414 East Oliver street.

Edmonia Henderson, the blues artiste, played all the Lakeside houses of the T. O. B. A. from Chicago to Cleveland, where she played the Globe Theater January 14, and then headed back into the South. She works quite steady. Must be a reason. Folks like talent and personality.

Thomas and Russell are keeping busy in Chicago. Since the new year began they have played the Avenue, the State-Congress and the Empire, all in the Windy City.

Vernon Roulette with the "Moulin Rouge Syncopators" are having great success at the Claremont Cafe in Chicago. It is an eight-piece band of unusual merit. They credit the brotherhood with contributing to their success.

Solonon Bruce, the heavy who made such a favorable impression upon metropolitan reviewers during the brief appearance of the Ethiopian Art Players in New York, and who, when the show failed, returned to his former job in the Chicago postoffice, from whence he emerges at intervals to participate in local dramatic offerings in Chicago only, has sent a picture that proves him to be very prosperous looking, and to have gained weight playing, as he puts it, "under the personal direction of Uncle Sam." Continuing, he remarks that "This mail-sack stock engagement beats being at liberty so often."

The K. of P. Band, Col. Walter Johnson, manager, and Capt. J. P. France, director, with the Society Serenaders, and W. C. T. Ayres, in just songs, as the program announced, provided

the whole evening's entertainment recently for a broadcasting station at Columbus, O. The band rendered five numbers and the Serenaders, a new organization, had a like number. William Briggs, Roy Scott, James Hairston, Harold Fields, Guy Johnson, Earl Belcher and Quin Frank Montgomery constitute the Serenaders, and there is every reason to expect the group to make a nation-wide reputation. The songs of the Lyman-Shultz house of Milwaukee were featured.

Mrs. Minnie Charleston, who operates the well-known theatrical boarding house in Philadelphia, asks that her thanks for the many holiday expressions from the profession be mentioned.

The Lyric Theater, New Orleans, presented an eight-act bill to its patrons for Christmas week. The Charles Gaines Trio, a variety novelty act, was the closing number, and Charles Gaines' son, working on a tight wire, simply astounded the midnight rambler patrons, many of whom were unfamiliar with colored novelty acts.

The Clarence Williams staff furnished the broadcasted program for the WJY station in New York January 11. Alberta Jones, Rosetta Crawford, Harry Golub, Ida Brown, Eva Taylor, the Piron Orchestra and Clarence Williams himself participated. They rendered a program of eight numbers.

John Webb, the Dixie minstrel, who, with his ten-piece jazz band, is touring thru middle Tennessee, will take the road for the summer about April 1 with one of the big shows.

Prince Edwoods, former field representative of Manassas College, who will go into Race-history for having brought the theater group and the educational interests of the Race closer together, has become the athletic coach and associate editor for the school journal at Cheney Institute, near Philadelphia.

Happy Ferguson continues to win applause in the Oklahoma houses, according to a letter the dancing dot has sent us from Tulsa.

Sonny Thompson and his band with the "Let's Go" show proved as big a draw on the east side of New York, at the Yorkville Theater, as they did out on the circuit or downtown at the big Columbia with its Broadway-wise audience.

P. G. Lowery, the ex-circus bandmaster, now instructing Cleveland musical organizations, presents the Silver Leaf Ladies' Band, which he declares to be the best woman band in the U. S. A., at the Temple Theater January 28, with Mrs. E. Christian as the featured cornetist. Vaudeville will complete the program.

WHERE CAN YOU BE FOUND? A card of the type listed below will cost \$1 per insertion in advance. Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST. MUSICAL COMEDY AND VAUDEVILLE ACTS SARAH MARTIN OKEY RECORD STAR IN VAUDEVILLE. Care Billboard, New York. Henry—THE BROOKS—Lilian Trambone Comedian. Dancing Soubrette. 8 to 12 Minutes of Klean, Kissy Comedy. Perm. Addr., 313 Elm St., N. W., Washington, D. C. ARTHUR BRYSON Eccentric Dancer Extraordinary at the Alabama Club. Under the management of Harry Bestry. Permanent, 226 West 129th Street, New York. EVERETT ROBBINS AND HIS SINGING SYNCOPATING ROBBINS. 1922-'24, Blue Chip Inn. Studio address, 426 8th Street, Milwaukee, Wis. GRACE VAUGHNER AND HER FIVE STEPPERS Permanent, care H. D. COLLINS, 1493 Broadway, New York. THE THREE EDDIES Now at Alabama Club, New York, and Doubling Vaudeville Dates. Perm., TINY RAY, Mer., 237 W. 53d St., N. Y.

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30TH YEAR

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Editorial Comment

DESPITE the fact that the New York papers generally played it down—some of them ignoring it altogether—Broadway last week was all agog with the progress, revelations and disclosures of the Max Hart case.

Wherever actors and artistes congregated it was the all-absorbing subject of conversation and eager discussion.

Never has interest run so high.

Heretofore the people of the stage knew in a way that they had something very important at stake in the outcome, but they knew it only vaguely.

Comprehension is now much more widespread.

GOVERNOR J. R. DAVIS, of Kansas, deserves a vote of thanks for the sanity of his instructions to the motion picture censorship board of that State that it should not undertake "to censor the conduct of actors

and actresses who appear in motion pictures." Governor Davis' words are wonderfully calming in the midst of the wild rush to clamp down the vise of censorship on the showing of pictures in which Mabel Normand appears.

It is regrettable that the various city and State censors, and exhibitors, too, should pass judgment upon Miss Normand before the actual facts of the affair are made known. In any case, the public is certainly the bar before which she is to be tried. If the public draws its skirts away from Miss Normand's pictures it is a horse of a different color, but surely the censors are overstepping their authority in attempting to issue a commandment in each such case that may arise.

THE activities of the "Parks and Playgrounds Association of New York" are highly significant. Its surveys, experts' opinions and data gathered from all over America all point eloquently to the fine future ahead of amusement parks.

As the urban population grows the demand for breathing spots and recreation resorts multiplies.

ESKIMOS prefer films depicting tropical life. Such is the conclusion of W. T. Lopp, chief of the United States Bureau of Education, given out at Seattle recently after a long trip thru Alaska, during which he visited many remote outposts of the territory.

The movie interests may be bored and ask, "Well, what of it?"

While it is true that the Eskimo market for film is of negligible value and likely to remain so indefinitely, there is worth in the facts that may be dug out of it.

And there is much food for thought in Mr. Lopp's declaration.

If experimentation based upon it should prove that movie audiences in the temperate zones preferred tropical depiction in the winter and polar pictures in the summer, that alone would be a very valuable business asset.

ALLAN DALE, critic of The New York American, declared the other day that theatrical stars are waning and that managers are gradually realizing the value of the play itself as an attraction. He thinks the stage is going to gain by it.

THE CRUX

Excerpt From Mr. Littleton's Opening Statement in the Max Hart-Keith Case

MR. LITTLETON: The action is brought by Max Hart, plaintiff, seeking redress under the provisions of what is known as the Sherman Anti-Trust Law, under the act of Congress of 1890, for damages inflicted upon him by alleged conspiracies and combinations of the defendants acting with others, and what is popularly known as an action under the triple damage act. Joined with that is a prayer for relief based upon the remedy afforded by the provisions of the Clayton Act, which for the first time permitted an individual to appeal to the court for injunctive relief for acts which were in violation of the Sherman law.

The history of the action, so that Your Honor will be brought up to date as to just how it appears here, is that we appeared before Judge Mack originally when the action came on for trial and there entered into a stipulation that the action should be tried by him without a jury, the two actions tried together and separate judgments rendered as the facts might require.

With that stipulation we proceeded to trial. After the opening had been made by the plaintiff a motion was made by the defendants to dismiss the action upon the ground specifically that the court had no jurisdiction in that the subject matter of the action, to-wit, the transportation of persons and property in vaudeville, so-called, or acts in vaudeville, was not within the meaning of interstate commerce.

After hearing argument upon that Judge Mack sustained the motion that was made and for that reason expressly recited, dismissed the complaint.

An appeal was prosecuted directly to the Supreme Court of the United States on the jurisdictional question thus presented and after argument the Supreme Court reversed the decision of Judge Mack and the case is now back before Your Honor for trial under the stipulation which I have outlined.

The amusement park long since passed out of the luxuries class. It is now an indispensable necessity. Under wise organization and direction it will soon be generally recognized as the city's most important summer beneficence.

Furthermore, ways and means will be found not only in which to extend its season, but to make it "all the year round". We need recreation even more in winter than we do in summer. This fact is already recognized and will have to be reckoned with.

THERE will be no actors' strike next summer. The Billboard announced this fact over a year ago. It has never seen any reason for reconsideration and today we are absolutely confident of the outcome.

Equity has grown so strong and proved so fair—so forbearing—that all the abler managers have lost much of their unreasoning and baseless fears and will insist on negotiation and as good a compromise as can be secured.

Even implacable Mr. Cohan has come forward with a compromise plan. It is Lee Shubert, however, that, discarding empty bluffs and idle threats, comes out frankly and speaks honestly.

We are rather inclined to think that there will be stars of all magnitudes in the next generation, twinkling just as steadily and even a little more brightly and numerous.

The play may be the thing, but the thing is just a wagon which managers are just as eager to hitch to a star as ever.

As long as there are new and untried plays offered to the public there will be need of the pulling power of the names of stars, if nothing else, to secure a hearing for the offerings.

We wonder if Mr. Dale was prompted to express his opinion by the reception accorded Shakespearean offerings this season. Was it "Hamlet" or John Barrymore's "Hamlet" that drew? Was it "Romeo and Juliet" or Jane Cowl in "Romeo and Juliet"?

THE next best thing to knowing what you are writing about is to have at your command one or two good impressive phrases that will cover your ignorance.

One needs little else in writing about origins of cults in the theater.

One may really dispense with the face-saving phrases in certain contingencies—as for instance, that involved in a story—originally told of a

Boston theatrical manager, but more recently hung on Babe Ruth.

Someone remarked to the Bambino, "That was a helluva good story you had in the paper today." Evidently several other appraisals had reached Mr. Ruth's ears, for he registered mild interest and replied, "Yeh? I guess I'll have to read it."

A cable from Rome stated that Giuseppe Albano, a banker, laughed so heartily at a comedy that he died in his theater seat.

Hard-boiled Broadway producers knowing the press agent and his ways likely branded this as propaganda in the interest of the American rights of the comedy.

The proportions to which "press-agentry" has grown are really dumfounding.

All this "saturation point" talk in regard to the pictures is silly beyond words. There is practically no limit to the demand for this form of entertainment—at a price. It is the disposition toward charging "all the traffic will bear" that is slowing things up.

If Henry Ford ever breaks into the business—well, we shall see what we shall see.

Julia Marlowe spoke up and, to our way of thinking, much to the point, last week, when, upon being asked about a new church guild for actors, she replied that she saw no more reason for "special effort for actors and the church than for any other profession"—say lawyers, doctors, writers. "Why for actors," she ended, "more than for these?"

Theatrical performances in Philadelphia will be subjected to close watch and regulation under the new administration. It came out last week after an announcement by Mayor Kendrick of the appointment of Thomas M. Love, local theater manager, as head of the Censorship Board.

A meeting of all theatrical managers will be held soon, at which General Smedley D. Butler, new director of public safety, and the Mayor will outline their views on what constitutes proper performances. Mr. Love has been authorized to appoint two assistants.

Otto H. Kahn last week urged artists to get their ideals right here in America. It is sound advice to all artists—not to painters alone.

The stage has received and survived many worse blows than any radio is likely to administer. We cannot get at all worked up over it.

James K. Hackett asserted on his arrival last week that the stage is a big aid in linking America and Europe. Several American writers now over there simultaneously broke out with declarations that our films discredited us and made for misunderstanding.

It is said that the Wembley Park Exposition is to be the "greatest of all time."

We would like to see a world's fair heralded as the "best ever" just once.

The fair managers of Virginia, in convention at Richmond last week gave the Showmen's Legislative Committee a vote of confidence and endorsement. It was unanimous.

There are lots of picture actors in financial straits on the Coast, but fortunately all the studios are starting up once more.

Are you a scofflaw?

It is an odd fact that out of the revelation coming out of the Max Hart-Keith suit none interested actors more or came in for greater discussion than the fact that Mr. Albee's middle name was Fariner. Artistes are a queer lot.

How Professionals Should Make Out Income Tax Returns

This is a story of informative value to members of the theatrical profession in the filing of their income tax returns for the year 1923. It contains the latest Treasury decisions and rulings with reference to the allowable deductions for traveling expenses, depreciations of theatrical costumes, etc., and points out the requirements of the revenue act affecting single and married persons.

HOW to make out an income tax return correctly is a question that presents itself to members of the theatrical profession as common with every other American citizen and resident. This article, which has been approved by the Bureau of Internal Revenue for the guidance of actors and actresses in the filing of their returns for the year 1923. The time period is from January 1 to midnight of March 15, 1924.

Returns are required of every single person whose net income for 1923 was \$1,000 or more or whose gross income was \$5,000 or more, and of every married couple (living together) whose net income was \$2,000 or more, or whose gross income was \$5,000 or more. Broadly speaking, gross income is all income received by the taxpayer during the year from salary, wages, business, trade, profession, interest, dividends, or gains, profits and income derived from any source whatever. Net income, upon which the tax is assessed, is gross income less certain specified deductions for business expenses, losses, bad debts, etc.

The exemptions are \$1,000 for single persons, \$2,000 for married couples whose net income was \$5,000 or less, and \$2,000 for married couples whose net income was in excess of \$5,000. Widowers, widows, divorcees or married persons separated by mutual consent or without necessity are classed as single persons. In addition to the personal exemption, taxpayers are allowed a credit of \$400 for each person dependent upon them for chief support, if such person is under 18 years of age or incapable of self-support because mentally or physically defective. The term "mentally or physically defective" includes not only cripples and those mentally defective, but persons in ill health and the aged. The dependent need not be a relative of the beneficiary.

Head of a Family

A single person, if the head of a family, is allowed the same exemptions as a married person, \$2,000 or \$2,500, according to the amount of net income. A person who actually supports and maintains in his home one or more relatives over whom he exercises family control is the head of a family within the meaning of the revenue act. For example: An unmarried man supports in his home an aged mother and two brothers under 18 years of age. His net income for 1923 was \$4,000. His personal exemption is \$2,500—the net income being less than \$5,000—plus a \$400 credit for each dependent, a total of \$3,700, leaving a taxable income of \$300. The \$400 credit is not allowed for the wife or husband of a taxpayer, the one may be totally dependent upon the other.

The taxpayer's status is determined as of the last day of taxable year, December 31, if the return is filed on the basis of the calendar year, as most are. A man may wed December 31, yet husband and wife are allowed the exemption granted a married couple for the full year. The wife's income, however, must be reported with that of the husband in a single joint return, or in a separate return. If a separate return is made, either one may claim the entire personal exemption, or they may divide it between them in such proportions as they choose.

Traveling Expenses

Traveling expenses, which are deductible when the trip is solely on business, form an important item in the returns of members of the theatrical profession. An actor who while "on the road" receives a salary as full compensation for his services without reimbursement for traveling expenses may deduct from gross income such expenses, including the entire amount expended for meals and lodging. If he is repaid for his traveling expenses, he must include the amount in his gross income, and may deduct such expenses. A taxpayer claiming the deduction for traveling expenses must attach to his return a statement showing the nature of the business in which engaged, number of days away from home during the taxable year on account of business, total amount of expenses incident to meals and lodging while absent from home on business, total amount of other expenses incident to travel and claimed as a deduction. Among the "other expenses" are tips, which are held to be a part of traveling expenses, provided they are reasonable in amount. Claims for traveling expenses must be substantiated when required by the commissioner of Internal Revenue by records showing in detail the amount and nature of the expenses incurred.

Whether a person who travels 365 days in the year is entitled to a deduction for traveling expenses is determined in each individual case

by the existence of a home. The revenue act provides for the deduction when the trip is "away from home in pursuit of a trade or business." It has been held that for the purpose of deduction for traveling expenses a taxpayer may have no home. Home, as defined by Webster's New International Dictionary, is "one's dwelling place, the house in which he lives, the house in which one lives with his family." If a person maintains living quarters to which he may at any time return, or which at all times are available for his use, he has a home within the meaning of the revenue act. He, therefore, is entitled to deduct all traveling expenses while away from such home in pursuit of a business provided he substantiates his claim for the deduction by furnishing the required information above referred to. If he does not have a home, as above defined, such amounts are not deductible.

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

Broadhead Pessimistic

LONDON, Jan. 5.—Percy B. Broadhead is the biggest of our one-man proprietors. His tour consists of fourteen halls all in the Lancashire area, with eight in Manchester district. He is most accessible for business and thinks as much of his cheapest turn as of his best paid act. He is a very just man, and has never yet had any charge against him by the V. A. F. for breach of the awards, either by spirit of in the letter. In fact he is generally selected by managers and employees in the North to act as arbitrator in any matter of dispute. He has the confidence of both sides. He recently presided over the tenth annual meeting of the Provincial Entertainment Proprietors and Managers' Association, which comprises nearly every independent manager and also tours like the Macnaghten Tour and even Sir Oswald Steel is represented thereon thru R. M. Dix. Broadhead said that one of the things they had to look forward to for 1924 was to prepare the case for the next arbitration proceeding with the V. A. F. as the Ashton Award expires October 31 next. That the present variety artistes' contract might be strengthened, new proposals should be drafted and evidence prepared. He pointed out at the last arbitration in 1919 that one result which would inevitably obtain from the award was the forming of combines or the pooling of bookings. The artistes, or at least the V. A. F., had claimed that the 1919 award was a complete victory for the V. A. F., but in his opinion it would ultimately be looked upon by many artistes as a most disastrous achievement. It was his opinion that one of the causes of the slump in vaudeville had been the change of the fifteen months' bar to one of forty weeks. To retain the services of many popular artistes too many early return dates had to be given and thus vaudeville had lost all its freshness. Now friend Broadhead is wrong here. The first award of 1907 gave

Theatrical Costumes

The purchase price of theatrical costumes may not be deducted from gross income, because it is held to be a "capital expenditure", deduction of which is expressly prohibited by the revenue act. However, a deduction may be made for the depreciation of theatrical costumes or properties used exclusively in the theatrical business, such deduction being defined by the act as "a reasonable allowance for the exhaustion, wear and tear of property used in trade or business."

The return, sworn to before a notary or other person authorized to administer an oath, must be filed with the Collector of Internal Revenue for the district in which the taxpayer lives, or has his principal place of business. A taxpayer who, traveling continually, has no domicile should file his return with the Collector of Internal Revenue at Baltimore, Md. If the net income for 1923 was \$5,000 or less and was derived chiefly from salary, the return should be made on Form 1040A. If the net income was in excess of \$5,000, the return should be made on Form 1040. Copies of both forms have been sent to persons who made individual returns for the year 1922, and may be obtained from the offices of the Collectors of Internal Revenue and branch offices.

The tax may be paid in full at the time of filing the return, or in four installments, due on or before March 15, June 15, September 15 and December 15.

the manager the right to prevent an act working within six miles of his theater for fifteen months before that engagement, as against the no-strike bar of twenty miles and from the time of signature. The 1913 award dropped this to six miles and twelve months and the 1919 award dropped it to six miles and forty weeks. It is curious that the provinces have always had a distance bar of six miles as against the London bar of two miles for like halls. The contention against Broadhead's want of the fifteen months' bar is that innumerable cases have occurred of acts being barred that time or even twelve months, being kept from within six miles of the theater and then when the date matured the house was shut. Thus not only did the act lose the engagement but had been prevented from working in the neighborhood during the time bar. It is the first note of warning to the V. A. F. in particular and the artistes in general that the northern managers at least are going to try and get the performer under an award of their own liking. The award does not expire—it continues until it is revised or the power of the V. A. F. becomes so weak that the managements can do what they like and issue any old kind of contract. Today they must not dot an "i" or cross a "t".

Broadhead Pans the "Free" Song

Continuing Broadhead says: "The return of the proprietary song of the old days, when music halls were profitable, would make vaudeville really variety in its truest sense and restore its old-time success." Well, we do not wish to retrace the whole of the arguments we put forward on this subject in these columns recently, but Broadhead has the remedy in his own hands. We will admit that many of the acts booked on his tour would find an immediate difficulty in obtaining their own copyright songs, but we are certain that any manager issuing such an intimation to artistes

(Continued on page 106)

Berlin News Letter

By O. M. SEIBT

BERLIN, Dec. 25.—Mr. Frerk, general manager of the Paul Spadoni Agency, tells me he has just returned from Vienna, together with M. Debray of the Nouveau Cirque, Paris, and, while being quite successful in finding suitable material for Paris, he encounters the greatest difficulty in persuading performers to accept such contracts in view of the fact that the French franc evidently now follows the example of the rubel, the kroner and the mark: within the last fortnight the franc has depreciated in quite an alarming fashion and consequently there is now the same objection in playing French contracts as a little while ago was still being observed in regard to dates in this country. Spadoni's vast international business is thereby greatly handicapped and his numerous foreign managers will have to offer more tempting salaries before getting acts from this country.

One of Berlin's historic landmarks, the famous Cafe Bauer Unter den Linden, will disappear in a few days to make room for a modern skyscraper. The Cafe Bauer has been the meeting place for vaudeville people for over twenty-five years, and it was here in 1901 that the International Artists' Lodge came into being. As long as the Bauer was under the management of Oscar Bauer the place was an ideal spot for actors. When the Hotelbetriebs-Gesellschaft took over the Bauer (the same concern that runs the Wintergarten, the Bristol and the Central Hotel) the place became modernized by prices being trebled, a hand installed and all the newspapers except about twenty being removed.

Several new plays here during the week. At the Deutsches, "Scherz, Satire, Ironie und Tiefere Bedeutung", a quaint play by Grabbe, scored. "Between Nine and Nine", tragic comedy by Perutz & Sturm, Koeniggratzer Str., failed to convince, meeting the same fate as its two predecessors. "Marletta", a musical comedy by Waller Kollo, Metropole, fair. "Emigrants", drama by Fjodor Karpow, Comedie Valetti, is an impossible Bolshevik play and flopped badly. "Senora", musical comedy by Hugo Hirsch, Deutsches Kuenstler, the usual style of operetta, mild success.

At the Grosse Schauspielhaus Johann Strauss' "Gypsy-Baron" comes off next week to be replaced New Year's Eve by "The Pious Helene", a musical comedy by Sylvester, with music by Friedrich Hollaender. With all due respect to Johann Strauss' fine music, excellently played by Max Roth's fifty-two piece orchestra. "The Gypsy-Baron" is too weak a play to fill the Grosse Schauspielhaus for a long run, especially following that hilarious "Beggars-Student", and its short career could be predicted.

Contrary to the announcement by the Metropole management, the writer has reliable information that Claire Dux will not appear again at the Metropole when she returns from America.

Michael Bohnen sails December 30 for New York to appear again at the Metropolitan Opera House.

Franz Lehar is writing the score to "Romance", a lyric opera to be produced for the first time at the Metropolitan Opera House, with Mme. Jeritza in the leading part.

Max Pallenberg has to give up his intention of touring Russia with the ensemble of the Vienna Raumann Theater, owing to the Soviet's refusal to grant him a passport.

Rudolf Nelson evidently is not convinced yet of Germany's changed conditions, for following his engagement at Zurich he has decided to keep away from Berlin for a while and play with his entire company at the Burger Theater, Vienna ("Ladies From the Olymp").

With the Intimes considered Berlin's most Frenchy playhouse, Manager James Klein (Comique Opera and Apollo) enjoys the reputation of having been the first to present naked girls on the local stage. Stefan Grossmann, eminent Berlin critic and editor of several Berlin publications, gives it in writing to James Klein that he deserves the credit for going the risk of presenting undressed chorus girls for the first time on any Berlin stage at the Apollo four years ago and subsequently in any of his productions at the Comique opera. He might have added that Klein's exquisite taste in advertising naked girls in large posters on the Berlin street billboards aroused the disgust of the good citizens and led to the prohibition by the at last aroused authorities. Klein's latest stunt is a new Bismarck play by Paul Ludwig, "Bismarck". Klein either indulges in super-patriotism or in undressed girl shows.

Nick Kaufman, well-known American showman, had booked passage to New York on the new Columbus, sailing December 12, but owing

(Continued on page 82)

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MOTION PICTURES

Edited by H.E. Shumlin

Communications
to New York Office

Wm. A. Brady Lines Up With the Independents

Will Re-Enter Producing Field as Soon as They Set Up Re- liable Distributing System

New York, Jan. 19.—William A. Brady, theatrical manager, head of the old World Film Company and former president of the National Association of the Motion Picture Industry, which was dissolved to make room for the Hays organization, lined up with the independent producers and distributors when he announced himself as being ready to re-enter the producing field as soon as the independents set up a reliable distributing system. Brady was the principal speaker at the first monthly meeting of the recently formed Independent Motion Picture Producers and Distributors' Association held at the Astor Hotel.

Brady first remarked that he had carefully avoided making any public statements regarding the picture industry since Will H. Hays' taking hold, because of the constructive work he had done for the business.

Predicting that the time is not distant when the picture industry will be in the midst of a heavy business depression, Brady urged the independents to stick together and prepare for the occasion, which he stated would be the independents' opportunity to be more important factors in the industry, as "the big fellows would be unable to weather the storm."

Brady is said to have already formulated plans for the production of six pictures from well-known plays he has produced. It is also reported that he has made tentative arrangements to distribute his pictures thru the W. W. Hodkinson Corporation.

EASTMAN WORKING FOR CENSORSHIP REPEAL

Albany, Jan. 21.—If the bill for the repeal of the motion picture censorship act becomes a law it will be because of the influence of George Eastman, of the Eastman Kodak Company, politicians say. The Republican legislators from Monroe County, in which Rochester is located, will be the deciding voice in the fate of the repeal bill. Eastman, who is an important person in Rochester, due to his high standing as a public benefactor, is known to be in favor of the repeal bill. As Mrs. Henry P. Burton, a member of the Censorship Committee, is also from Rochester and is not to be overlooked in a political way, the Monroe County representatives will have to choose between her and Eastman.

The Democrats will need about twelve Republican votes to pass the anti-censorship bill in the Lower House, and Monroe County thus becomes the deciding voice.

TWO HOUSES IN BROOKLYN TO BE OPENED BY MARCUS LOEW

New York, Jan. 19.—Two picture houses will be opened by Marcus Loew in Brooklyn within the next two weeks. One of these is a new theater, the Burnside, at Walton and Burnside avenues. It will seat 3,000. The Elsmere, at Crotona Parkway and Elsmere Place, comes back under the Loew banner after several years under independent management. Both houses will show straight pictures.

WOULD PERMIT CHILDREN IN NEW YORK MOVIE HOUSES

Albany, N. Y., Jan. 21.—A bill introduced in the Legislature by Assemblyman F. A. Miller, Democrat, of New York City, would permit children between the ages of eight and sixteen to attend theaters. The measure provides that the unattended children shall be seated in a segregated portion of the theater and that each house employ a chaperone to take care of them.

It Strikes Me—

IT is sad, but true, that the headliners among the directors and stars in the picture business are not producing for the picture houses. An exhibitor a short time ago put it in this fashion: "We have no more Campbell's Soup or Ivory Soap"—meaning no more Pickford, Fairbanks, Griffith and Chaplin pictures; they make one a year, he said, and charge as much for that one as they used to for six. It is even more serious than that, however, with the really big pictures, the knockouts, the ones that everybody talks about, like "The Covered Wagon", "The Hunchback of Notre Dame" and "The Ten Commandments", being produced without the regular exhibitors even being taken into consideration, except as an afterthought.

These superior productions are actually taking customers away from the regular picture houses. "The Covered Wagon", for instance, opens on Broadway and plays for ten months and is still going. The papers and magazines are full of it. The moviegoers ask the manager of their favorite theater: "When will we be able to see it here?" What can he answer? He can't say: "God only knows, I don't." So he tells them that it will probably come to his house within a year after its New York opening. The customers are satisfied to wait. But the year goes by and no "Covered Wagon" is shown. In the meantime the picture plays the town at the legitimate house at \$1.50 top, but the regular patron of the neighborhood theater leaves it go by, having faith in the manager.

And still "The Covered Wagon" is not in sight. Then the customer does lose his faith in the manager. He thinks to himself that his favorite movie house is not high-grade enough to get the best pictures. Then, when another "Covered Wagon" comes along, the moviegoer doesn't even think of waiting until it comes to the nearby theater, but hies himself to the box-office at \$1.50 or \$2 wherever it is shown. Results: The neighborhood house loses his patronage for a couple of weeks, until he recovers from the high prices paid for the big picture; the regular patron, after seeing a couple of these top-notch productions that cost too much for the regular picture house to play, is spoiled for the average pictures—he goes to see fewer pictures.

What does "The Ten Commandments" mean to the exhibitor? Actually it does him less good than if it had been a sensational stage play instead of a movie. The exhibitor can't hope to play it at his theater for two years. Of course, the producer, having a great commercial asset in his big picture, is entitled to get as much money with it as he can. Why shouldn't he play it in the legitimate houses, exhibit it himself at big prices? No reason in the world, excepting that he is forgetting about the picture business.

Take "The Covered Wagon" for example. It didn't cost so awfully much, comparatively speaking. Had it been released to the picture houses after first-runs in the five or six major cities it would have piled up a tremendous profit for Famous Players-Lasky. And it would not only have made money for the exhibitor, even tho he had to pay bigger money for it, but it would have aided him in keeping and improving his patronage. But no, the producer turns his back on the exhibitors, turns his back on the picture business, and roadshows the picture, playing opposition to his own customers, to the people who made it possible for him to produce "The Covered Wagon".

It is a sad state of affairs, but the exhibitors can't do anything about it. And they will never be able to do anything about it; not, at least, until they all are strongly joined together and can send a committee to these producers, who are in the business, but not of it, and demand a square deal.

Charlie Chaplin, with "A Woman of Paris", showed American directors how to make a picture. But they apparently have been too stubborn to take a tip from his craftsmanship. These directors can't alibi out of it by saying the public doesn't want realistic direction. They may have had a strong argument up to now, but no longer—not after seeing Victor Seastrom's production for Goldwyn of "Name the Man". What a remarkable picture this man has made! What marvelous showmanship in bringing out dramatic highlights and offsetting them with tension-breaking bits of comedy! And what business this picture will do! Make a note of this: "Name the Man" will be one of the biggest box-office bets of 1924. And the director is a foreigner, from Sweden.

What's more, "Name the Man" will mean more to the exhibitor than "The Covered Wagon" or "The Ten Commandments".

Shame on those exhibitors who rush to bar Mabel Normand's pictures. Here's the St. Louis Women's Club and a special committee of Catholics headed by Archbishop Glennon in St. Louis approving her new picture, "The Extra Girl", and publicly favoring its exhibition. The onslaught of the narrowminded is being turned back.

H. E. Shumlin

Increased Production Planned by Four Concerns

Universal, Warner Bros., Preferred and Famous Players-Lasky Account for Increase of Forty-Seven Pictures

New York, Jan. 21.—Production plans for 1924 call for an important increase in picture output by most of the important producing concerns. Plans already announced by four companies show that they will increase the number of releases from fifteen to fifty per cent.

The largest increased production schedule is that announced by Universal Pictures Corporation, which has decided to triple its output of Universal-Jewel specials. The present season calls for twelve Jewels, while the coming year will see thirty-six made. Al Lichtman, general sales manager, upon his return from the Chicago convention of Universal's sales heads, stated that each one of these thirty-six will be sold upon its merits, the exhibition value and quota to be fixed upon inspection after each film is completed.

Warner Brothers will make twenty-nine pictures in 1924-1925, an increase of ten over the present schedule. They announced that an important statement will be made soon relative to their new plans. It is believed this forthcoming announcement will concern itself with the distribution of the new pictures.

Preferred Pictures Corporation will make three more features than this season, eighteen in all. B. P. Schulberg, the president of the company, has completed arrangements to take over the Hollywood studios, a leasing plant where the previous Preferred Pictures have been made. Extra space will be leased out to other producers as formerly.

The new plans of Famous Players-Lasky Corporation call for sixty productions, ten more than in the present season.

Other large companies are expected to announce proportionate production increases. First National is reported as bringing the majority of its production units to New York.

MAX REINHARDT

To Direct for Cosmopolitan

New York, Jan. 19.—W. E. Hearst, producer of Cosmopolitan Pictures, has signed Max Reinhardt, the famous German stage director, to make one picture a year for five years. Reinhardt is the best-known stage director in the world, and has been in New York for some time staging "The Miracle" at the Century Theater for Morris Gest. His contract with Hearst calls for his coming to America every year to direct one picture.

FAMOUS TO BUILD HOUSE IN TAMPA

Tampa, Fla., Jan. 21.—Famous Players-Lasky has secured a long-term lease on a property on Franklin street here and will shortly begin construction of a motion picture theater seating 2,200. The company also controls the Franklin Street Theater, near the site purchased. Harold B. Franklin, manager of Famous Players' theater department, left Tampa last week after completing the negotiations for the lease, which is to run for ninety-nine years.

O'HARA TO BE STARRED

Los Angeles, Jan. 19.—George O'Hara, who leaped into national prominence in F. B. O.'s "Fighting Blood" series, is to be a feature star. Plans arranged by Vice-President J. I. Schmitzer and General Manager B. P. Fineman of the F. B. O. studios in Hollywood provide for the early filming of a superfeature, of which O'Hara will be the star. Other noted film celebrities will also appear in the cast. Al Santell has been assigned as director of the production and is now at work on the script.

REVIEWS

By SHUMLIN

"PLEASURE MAD"

A Metro Picture

In terms of popular entertainment value this picture will please more people than even so lately touted a picture as "Black Oxen". "Pleasure Mad" has not the box-office title of "Black Oxen", made from a talked-about novel, nor has it as novel or unique a story. Its story has been done before many times in pictures, but it has never been done as well.

"Pleasure Mad" answers the request of many exhibitors that the producers make pictures of the simple, direct stories the public likes and makes them in new ways with new, original treatment. The director has taken the theme of the family made suddenly wealthy and of the mother who is old-fashioned and out of place in the new environment and pleasure to which her husband and children take like ducks to water. This theme has been given expert handling, with many fine dramatic scenes and an acutely tense and original climax.

In the cast are Mary Alden, Juntley Gordon, Norma Shearer, William Collier, Jr.; Winifred Bryson, Ward Crane, Frederick Truesdell and Jean Standing. Miss Alden as the old-fashioned mother is splendid, and Miss Shearer—who, by the way, is a young actress I dare to place in a class with Colleen Moore—is a revelation in the part of the pleasure-loving young daughter.

In the early part of the picture the Benton family, mother, father, son and daughter, struggle for subsistence in a suburb of a great city. Hugh Benton, the father, is barely able to supply his family with a living, but struggles for years to have a new signal system for railroads accepted. His wife gives all her love and strength toward making her husband and her children happy, even taking in sewing from the neighbors to help out their slender savings when Hugh falls sick. One day, however, when the children, Elinor and Howard, are in their teens Hugh's patent is purchased and in a short time he has become a millionaire.

The Bentons move to the city, taking a luxurious home in keeping with their newfound wealth. While the mother is still mainly concerned with her loved ones' welfare her husband and the children are quickly inculcated with the germ of pleasure seeking. Cocktails, wild parties, petting and dangerous flirtations are the pastime of father, daughter and son. Hugh loses his loup for his wife, whom he considers hopelessly old-fashioned and unable to take her position as his wife in the new surroundings, and falls into the hands of an accomplished vamp, Geraldine de Lacey. He decides to separate from his wife and marry the vamp, but his wife refuses to give him a divorce. The parents both want the children and put it up to them as to which one they will live with. The boy decides to stay with his mother, but the girl, who is infatuated with "Templeton Druid, a society rotter, goes with her father.

Druid gives a bacchanalian party at his home, and Elinor Benton is there. Not knowing that his daughter is at the party, Hugh and his amity attend it. The boy, Howard, hears his sister is at the party and rushes to the place to take her away. He comes in time to see his father and the latter is horrified to discover his daughter alone with Druid in a locked room. Battering down the door he sees Druid forcibly embracing his daughter and gives him a terrific beating, rendering him unconscious. The police are called and Hugh is arrested. Just then Mrs. Benton arrives, having heard about the affair from a reporter, and there is a poignant scene when the grief-stricken father realizing his mistakes, the disheveled daughter, the angry son and the forgiving mother confront one another as the police are preparing to take the father away. Confessions of error, forgiveness and newfound affection are followed by happiness, as Druid recovers from the beating and refuses to prosecute Hugh, and the Bentons move back to the suburb in which they formerly lived. Here they build a new and beautiful home and live in quiet content and peace.

Direction by Reginald Barker. Produced by Louis B. Mayer. Distributed by Metro Pictures Corporation.

"THE WHISPERED NAME"

A Universal Picture

There is plenty of entertainment in this program picture, with its story of divorce tangled with a love theme, all held together without strain by the long arm of coincidence. Held down to 5,000 feet of film, as most of these Universal programs are, "The Whispered Name" does not have a padded minute. There is that directness of attack in the presentation of the plot that is wholly admirable. The pic-

"RENO"

A Goldwyn Picture

The heavy, awkward hand of Rupert Hughes was never more laboriously engaged than in the fashioning of this unentertaining essay upon the divorce laws of the various States which make up this Union. "Reno" has no more than three per cent of drama, and half of that percentage is darn silly. It has a plot—of sorts—which makes a grand tour of the country, from Nevada to Illinois to New York to New Jersey to South Carolina and back again to Nevada. The reason for this wandering geographic narrative is to expound the inconsistencies of each of these States' divorce laws as affecting a particular group of divorced and remarried couples.

Some of the facts about divorce which the picture reports are quite interesting, but entirely out of place in a picture which is supposed to entertain. If a photoplay educates as a side issue, it is all well and good, but when it makes the entertainment subordinate to the educative feature it is all wrong. People pay their cash to be amused at the movie houses, and Mr. Hughes can't get away from that, no matter how good his intentions.

In the cast of "Reno" are Helene Chadwick, Lew Cody, George Walsh, Carmel Myers, Hudda Hooper, Dale Fuller, Kathleen Key, Rush Hughes and a large number of lesser lights. The total number of characters amounts to twenty-four—a new one is always being introduced to clutter up the story with sociological information. Miss Chadwick registers very poorly; her makeup seems all wrong—perhaps purposely. Cody is as good as he is allowed to be—which isn't much.

The story: Guy Tappan, careless, unprincipled rouser, goes to Reno and obtains a divorce from his perfectly good wife, whom he leaves penniless in Atlantic City with their two children. As soon as he gets his divorce papers he marries Mrs. Dora Carson, who has also just been freed from her husband. As soon as they are married they discover that each has been deluded into thinking the other wealthy. Broke, they appeal by telephone to Tappan's wealthy old maid aunt in New York for funds. The aunt, being very fond of the two Tappan children, offers to give them all the money they want provided Guy gets the children away from their mother and brings them to her. In the meantime Mrs. Tappan that was has also remarried, taking an old sailor for her second husband. After they get married a lawyer informs them that they are illegally wed, as the laws of New Jersey and New York do not recognize a Nevada divorce. The same holds good for Guy Tappan and his new bride, who arrive in New York in a hurry in answer to Guy's aunt's summons.

Guy steals the children away and takes them to his aunt's estate in South Carolina, where still other divorce laws prevail. His former wife, the mother of his two children, is thus legally separated from both her new husband and her children in New York. This painful situation exists for some time, with her former mate's detectives dogging her trail to get some evidence on her for bigamy. Finally she discovers where her children have been taken, and she sets out with her new or almost husband by motor for South Carolina. They pass thru States where there are no divorces allowed and girls are permitted to marry at the age of twelve. Finally arrived at the town where her children are, she calls upon the first Mrs. Tappan—her ex-mate having had a wife before herself. Since the first wife lives in South Carolina, where divorces are illegal, she considers herself the legal and only Mrs. Tappan.

At any rate, to make a long story short, the two children are forcibly regained by their mother, and the locale shifts back to the West, in Yellowstone Park, where the Federal Government recognizes the laws of all States. Here the two Tappan kids are vacationing with their mother and her new husband. Guy Tappan, his latest wife and his aunt appear on the scene in another car, and they grab the children away once more.

A hot chase and a fight ensues, which terminates with Guy Tappan falling into the crater of a boiling geyser, which just then "goes off", hurling him several hundred feet into the air. He lands back on terra firma all boiled up—killed. This fortunate (for the story) accident settles the question of divorce laws, and the almost all remaining characters are made happy, even the widowed Mrs. Tappan going back to her ex-hubby.

Direction and story by Rupert Hughes. Produced by Goldwyn. Distributed by Goldwyn-Cosmopolitan Distributing Corp.

ture cannot be said to be unusually good; at the least, it is better than fair.

In the cast are Ruth Clifford, Charles Clary, Niles Welch, Buddy Messenger, Mary Mersch, Hayden Stevenson and John Merkl. Miss Clifford is an enjoyable performer, working with a charming ease. She is a very pretty girl, and seems to work with more confidence in

(Continued on page 58)

"THE SONG OF LOVE"

A First National Picture

In this picture Norma Talmadge, in the role of a sinuous little Arabian dancing girl, makes a better showing than she has in many a day. The picture itself is not much to talk about, with a form-fitting story of the love of a Moslem girl for a Christian spy, set amid scenes of plotting and revolt among the natives of a French colony in North Africa. Norma, however, is captivating in the open-work garments in which she performs her passionate dances, makes love and huris defiance in the teeth of her lover when she discovers that he is but a spy, protesting affection which he does not feel.

The picture suffers considerably from the poor judgment displayed in allowing Joseph Schildkraut to play the hero and Arthur Edmund Carew the villain. Carew so far excels Schildkraut in personal appearance and acting ability—in short, seems so much more manly—that it seems a trifle absurd that Norma, as Noorma-hal, the dancer, should prefer Schildkraut and spurn Carew. There is no accounting for tastes, that is understood, but one expects some responsibility in a movie heroine's choice.

Mr. Carew is as fine and upstanding an actor as the screen has. He is a sincere, earnest artist of startlingly expressing personality. As Ramlika, the desert Arab chieftain who leads the Moslem revolt against the Christians, he is given little to do other than look fierce, rave and rant and do a little love making, but he gets the most out of the part. Others in the cast are Maude Wayne, Laurence Wheat, Earl Sedenek, Hector V. Sarno, Albert Prisco, Mario Carillo and James Cooley.

The locale of "The Song of Love" is a small Arab town on the edge of a North African desert. A few exterior scenes, street and desert stuff—the latter very good—are interspersed among interiors depicting an Arab cafe and a large villa on the outskirts of the town, and the offices and residence of the French officers governing the district.

Noorma-hal is the chief dancer and niece of Chandra-hal, Arab cafe proprietor and plotter against Christian rule. The spreading feeling of rebellion is the result of the work of Ramlika, desert chief, who waits the proper moment to strike a telling blow against the Christians in the town. Ramlika loves Noorma-hal, but she tolerates his display of affection merely to aid the rebellion. The French commandant sends for Ramon Valverde, noted French spy, who disguises himself as an Arab and goes to Chandra-hal's to see what he can see. Noorma-hal immediately falls victim to Valverde's charms, causing a knife fight between him and Ramlika. Valverde escapes and goes to his villa. The next night he sends for Noorma-hal and she goes to his villa and gives him the information that Ramlika will attack the garrison in three days. By the unexpected appearance of a French woman who also loves Valverde the Arab girl realizes that he has tracked her, that he is a Christian and that his protestations of love were false.

The very next day Ramlika attacks the town, striking before the assistance which has been sent for reaches the Christians. Noorma-hal, still loving Valverde, goes to his villa to warn him, but comes too late, for Ramlika's men have already arrived there. Ramlika arrives, and Noorma-hal promises to be his bride if he will spare the life of Valverde. He agrees, and Valverde goes free, the Arab girl flinging in his face the sneer that he owes his life to her. As she prepares to leave with Ramlika she stabs herself. Ramlika and his men are overpowered by the French troops, which have finally arrived, and Noorma-hal recovers from her self-inflicted wound to live with Valverde most happily forever after.

Direction by Chester Franklin and Frances Marion. Produced by Joseph M. Schenck. Distributed by Associated First National Pictures, Inc.

"THE LOVE MASTER"

A First National Picture

The trouble with this dog-starring picture is that it has a weak, childish story. Even a 100% actor such as Strongheart does not appear to advantage with poor material, culled with but minor changes from other dog pictures. Whatever it is that causes it I have no idea, but there is unquestionably some almost irresistible force, or weakness, to which producers fall victim. That weakness is the tendency to fall into a rut of sameness, of imitative pictures. There have been very few dog pictures; yet, already the dog pictures are being machine-made.

The highlight of "The Love Master" is the appearance of a dog new to the films, the most beautiful creature imaginable. This animal, named Lady Jule, is almost too perfectly formed to be real; so grace, such charming lightness and airy poise seem more like the creation of some artist's imaginative brush. Strongheart, for all his wonderful intelligence, falls back into the shadows of obscurity when Lady Jule comes upon the scene.

"The Love Master" is the story of the snow-covered, few-peopled Canadian wilds. There are the conventional hero whose life the dog saves,

"THRU THE DARK"

A Cosmopolitan Picture

This is a snappy, aure-fire crook drama, with loads of heart interest, prison stuff, gun play, a fine love story and Colleen Moore, than whom there is no better young actress on the screen today. Unlike most crook photoplays, the criminal element is not pictured over-sympathetically—which is a good thing. It's poor business to set up law breakers as heroes; that is, unless they turn honest, as in this picture, and then it's o. k.

Made from one of Jack Boyle's "Boston Blackie" yarns, "Thru the Dark" is about the best of the lot. It tells the story of how Boston Blackie is made into a law-abiding citizen by the love of the daughter of a crook who died in prison. She gets him to see the wrongness of the life he is leading by allowing herself to be drawn into his activities until he sees that if he doesn't go straight she will be a crook. That makes him reform, but not until a most exciting series of adventures is gone thru.

Boston Blackie is played capably by Forrest Stanley, with Miss Moore appearing as Mary McGinn. Margaret Seddon is good as Mother McGinn, and Hobart is as stern and forbidding as the role of prison warden requires. George Cooper, Eddie Phillips, Wade Boteler, Tom Bates and Carmelita Geraghty make up the balance of the cast.

Boston Blackie, at the opening of the play, is in San Quentin prison. On the day that he was to have been paroled he leads a food strike among the convicts, and the warden punishes him by destroying the parole. This upsets Blackie, who forthwith plans and accomplishes his escape. He crawls around in the nearby woods, with the warden's men beating the locality for him, and risks his life and freedom to save a young girl, whose horse is running away with her. She is Mary McGinn, pupil at a nearby aristocratic boarding-school, and in gratitude she gets him some old clothes so that he may change from his convict's uniform. Blackie gets safely to San Francisco and returns to his old Chinatown haunts. Travel, a pal, takes him to live at the house of Mother McGinn, who is none other than the mother of the girl whose life Blackie saved. Mother McGinn maintains a lodging house and tries to keep her roomers from their criminal practices, without much success. She has kept her daughter in ignorance of the fact that her father died in prison.

A detective, assigned to find Blackie, finds out that Mary McGinn aided his escape, and brutally tells her that she is the daughter of a criminal. Mary, brokenhearted, is forced to leave school and return to her mother. Here she again sees Blackie, who by this time has fallen in love with her as she has with him. Blackie is all ready to give himself up and finish out his jail sentence so that he can be on the level for Mary, but, when another crook, The Glad Rags Kid, who is a stoop-pigeon, attempts to force his attentions on Mary, he decides that he cannot afford to leave her unprotected and in danger of being made to live a life of crime. He plans one last "job", and Mary insists that she be made one of the gang, thinking thus to shame him. Mary plans with a wealthy school chum to allow her home to be broken into and the jewel safe left empty so that no harm will be done. The Glad Rags Kid tells the police about the planned robbery, and they prepare to get Blackie. Just before Blackie is to leave for the house to be robbed he sees the falsity of his position, and, for Mary's sake, gives up the plan. But they are forced to go to the house to save Travel, when they learn that the Kid has "snitched to the bulls". They get to the house too late, for the Kid has shot and seriously wounded Travel. The police shoot and kill the Kid by mistake, but Mary and Blackie make their getaway, carrying the dying Travel. In a sensational way they outwit the cops and reach Mother McGinn's house, where they start to pack up so that they may leave the city. But they are hardly there when the prison warden enters. Blackie gets the warden at his mercy, but does not kill him, upon which the warden, seeing that he means to go straight, with Mary's aid, promises that he will be quickly released from prison.

Direction by George Hill. Adapted by Frances Marion. Produced by Cosmopolitan Corporation. Distributed by Goldwyn-Cosmopolitan Distrib. Corp.

the heroine and the fur-stealing villain, who unsuccessfully covets the girl. Added to this there is a short departure into the realm of mysticism that, while dramatically good, is too great a strain upon one's credulity and so leaves a bad taste. This comes when, the hero lying near death, the dog wards off the snatching arms of an invisible Reaper material enough to unlatch and open a door, even if not seen.

In the cast, besides the starring animals and a number of timber wolves, are Harold Austin, Lillian Rich, Walter Perry, Hal Wilson and Walter Richardson. All acquit themselves well.

(Continued on page 58)

SPECIAL CHILDREN'S MATINEES

An Interview With Exhibitor Leon O. Mumford

By "SHUM"

The Tivoli Theater, in the Roseville section of Newark, N. J., is one of the finest motion picture houses in the East. It is a "neighborhood" house that compares favorably with any of the downtown "palaces" in Newark, and that city is no mean metropolis. Built not very long ago by Joseph Stern, one of New Jersey's most enterprising exhibitors, it is as modern as they come, both beautiful and comfortable—a real playhouse.

This theater, seating over 2,000, is managed by Leon O. Mumford, one of the most capable showmen in the exhibition end of the picture business. Mr. Mumford is one of the few men who entered the picture-exhibiting business before it even had swaddling clothes, coming from other and older lines of amusement purveying, and stuck with it thru its infancy until the present day, when it has definitely cast aside its baby-wear. He knows the show business.

I remember Mr. Mumford when he ran the old Arcade in Newark, on its main stem, Broad street, about twelve or thirteen years ago. In those days the movies were a curiosity, like Edison's gramophone was in the days of the Chicago World's Fair. The Arcade was the premier show place in Newark of "the pictures that moved", and you had to pay as high as fifteen cents to see them move. That high tariff did not stop the people from forming long lines in front of the Arcade nearly every day. Many the time I stood in line there for a half-hour myself.

One Saturday afternoon a week or so back, I dropped in at the Tivoli Theater to see Mr. Mumford. I say I dropped in, but really I had to fight my way thru the big lobby, packed with kids. My stars, what a raft of children—and grownups, too—filled that lobby and crowded the sidewalk! There seemed to be thousands of them, of all sizes, keeping the ticket-sellers and ticket-takers working at top speed.

I finally got into Mr. Mumford's private office, and the first thing I asked him was how he had managed to get Jackie Coogan to appear at his theater. But it was no such thing.

"This is my regular Saturday matinee crowd," said Mr. Mumford calmly. "There's nothing unusual about it; it happens every Saturday afternoon at this house. From a radius of two miles the children come to this theater every Saturday. They look forward to it as a regular part of their lives."

"How do you do it?" I amazed, as Hashimura Togo would put it.

"I give them a regular kid show, plus," was the reply. "These kids come here right after their mid-day meal and stay here for four hours of pictures, with no repeats. They see the regular feature and shorts on the bill, and they see two or three other features especially attractive to children. I have been giving them this special show for five years, and it has made Saturday afternoons a profit-holiday for us. The additional cost of the extra pictures is negligible, but the receipts are certainly not. To make it plain, let me say that we do no less than ten times the business on these kid shows that we

SPECIAL BROADWAY SHOWING

Mabel Normand Film, "The Extra Girl", Exploited Extensively

New York, Jan. 19.—Mabel Normand's latest starring picture, "The Extra Girl", opened at the Central Theater for a special Broadway showing Sunday night, produced by Mack Sennett. An extensive advertising and publicity campaign is being played back of the picture, made necessary by the unfavorable publicity given Miss Normand's unfortunate adventure in Hollywood. Wells Hawks, well-known publicity director, is handling the New York showing.

Sentiment about Miss Normand is undergoing a noticeable reaction in her favor, with numerous important women's organizations and religious bodies expressing sympathy for her and advocating exhibition of her pictures. On all sides comment is heard, denouncing those who rushed to condemn the actress without waiting until the facts of the matter were brought out in court.

TWO PICTURES YEARLY FOR JACKIE COOGAN

Los Angeles, Jan. 19.—Jackie Coogan will make only two pictures per year says an announcement issued from the Coogan offices in Hollywood this week. This policy will be absolutely adhered to, according to Jack Coogan, Sr., who produces and supervises all of the Jackie Coogan films. Jackie's Metro contract calling for four pictures will be half completed on the delivery of the negative of "A Boy of Flanders", which is now in production at the Metro West Coast plant under the direction of Victor Schertzinger.

did without them on Saturday afternoons when, for a few weeks when the house first opened, we just gave straight performances."

"I see," said I. "that you are still a show-man."

"I don't deny it," said Mr. Mumford, "and you can tell your exhibitor-readers that if they are not giving these children's matinees they're plumb foolish!"

FINANCIER MADE DIRECTOR OF FAMOUS PLAYERS

New York, Jan. 21.—Frank Bailey, who was connected with the Title Guarantee & Trust Company for thirty-eight years and resigned as president January 1, retaining membership and vice-chairmanship of its Board, has been elected a director of the Famous Players-Lasky Corporation in place of Theodore F. Whitmarsh, who has resigned on account of his election as a director of the Federal Reserve Bank of New York.

Mr. Bailey's long experience in real estate and knowledge of real estate operations and values should be of great benefit to the Famous Players-Lasky Corporation.

WESLEY BARRY GROWN UP

Los Angeles, Jan. 19.—"George Washington, Jr.", the Warner Bros.' classic of the screen, which is scheduled for a premiere showing in February, stands out as the first picture in which Wesley Barry is not played up as the freckled-faced, mischievous boy, but is given a grown-up role. This is in vivid contrast to his previous plays, "The Country Kid", "The Printer's Devil", "Heroes of the Street", "School Days", etc.

"THE WHISPERED NAME"

(Continued from page 57)

each succeeding picture. Niles Welch and Charles Clary handle the important male roles without any trouble.

The story takes the characters into various settings, the most important of which are a newspaper office in a large city, a city hotel and an "upper-class" suburban residence. All the sets are appropriate and do not intrude upon the narrative.

Miss Clifford appears as Anne Gray, a country girl who accepts the proposal to elope made by an automobile salesman in order to escape the rigid, Puritanical life she leads with an old, crabbed aunt. She goes to the city with the salesman, and he, to her great mortification, registers at a large hotel as man and wife. Langdon Van Kreef, a kindly, elderly millionaire, who happens to be in difficulties with his wife at that time and is also staying at the hotel, sees that the young man is endeavoring to compromise the girl and he steps in and warns her. The young salesman beats it away and Anne puts herself in Van Kreef's hands. He decides to take her home to her aunt and directs her to go to her room and pack while he goes to his own room for the same purpose. On finishing Van Kreef goes to Anne's room to see if she is ready, and, as they are leaving the room together, a flashlight photograph

is snapped of them by two cheap detectives hired by Van Kreef's wife to get evidence against him. Van Kreef sees the situation in a glance and gives the men \$100 for the camera, thinking to destroy the film. But the men have previously removed the film, which is developed and later given to Mrs. Van Kreef, who believes her husband has been unfaithful.

Anne gets employment as a reporter on a daily newspaper and does very well. She attracts the attention of the young publisher of the paper, John Manning, who falls in love with her. Mrs. Van Kreef sues her husband for divorce, mentioning an unknown co-respondent. Sent to find out the name of this co-respondent, Anne interviews Mrs. Van Kreef, who orders her out of the house, saying she is the person. Van Kreef goes to Manning in an effort to straighten out the mess, and Manning quashes the whole mess when he discovers that Mrs. Van Kreef's attorney and his own city editor were conducting a blackmail scheme. Everything pans out sweet and lovely, with Manning marrying Anne and the Van Kreefs smoothing out their domestic affairs.

Direction by King Baggot. Produced and distributed by Universal Pictures Corporation.

"THE LOVE MASTER"

(Continued from page 57)

If this picture is sold to exhibitors upon the basis of its production cost and its entertainment value, it will be sold for an exceedingly small price. As entertainment the picture is fair, and it has been inexpensively produced, the only constructed sets being two or three cheap cabins.

Strongheart, in the story, is the property of David, a young man who is clerking in a trading post store in Canada. He is saving his money so as to go back to civilization and face the courts for a crime of which he has been wrongfully accused. In the meantime he falls in love with Sally, the widow of Uncle Alex and Uncle Andy, who own the store. But Sally has been promised to Jean LeRoy, fur buyer, who has more money than anyone else in the neighborhood, but who is a crook, altho the other characters in the play don't find this out until the end. The annual dog race takes place, and David, who has recovered from a dire illness, enters the competition, pitting Strongheart, Lady Jule and another dog against the numerically superior teams of Jean and others. The race takes place over a course which covers valleys, lakes, glaciers and mountains, and, of course, David wins. The race is not particularly exciting, in fact it is at times quite silly, but it serves to precipitate the climax in which Jean and David come to blows, David winning and Jean is proved the fur thief. Strongheart gets a lot of laughs with Lady Jule and a mess of puppies, and there is a very, very happy ending.

Direction by Lawrence Trimble. Distributed by Associated First National Pictures, Inc.

"THE HUMMING BIRD"

A Paramount Picture

Gloria Swanson has several moments of intense dramatic splendor in the photoplay of life, love and loyalty among the Paris apaches, but the picture itself is a mild success. It does not compare as entertainment with her previous production, "Zaza", even tho it has been directed by Sidney Olcott, distinguished by his production of "Little Old New York" and "The Green Goddess".

The trouble with "The Humming Bird" is in the story, which is weak, trite and without the advantage of original treatment. It is

mighty meager entertainment for any person who is not satisfied merely with seeing the popular Glorin on the screen. Those who expect a picture to be good, even tho it has a star of the first magnitude in the leading part, will be disappointed in it.

As a hard-boiled denizen of the Paris slums, thief and pickpocket, Miss Swanson does unusually fine acting. As the picture progresses she is called upon for emotional work and is not found wanting. She has developed into a really fine actress—there is no question of that. It is to be regretted, however, that no one else in the cast is allowed to act. The other actors are kept so thoroughly in the background that at times "The Humming Bird" seems like a one-person play. The other actors are Edward Burns, William Richard, Alvaro Majeroni, Mme. d'Ambricourt, Jacques d'Aray and Cesare Gravina.

"The Humming Bird" is the nickname given by the police to a daring thief whom they have been unable to catch. This thief is a girl, Toinette, of the Montmartre district, who masquerades as a man. Randall Carey, an American newspaper man, employed on the Paris staff of The New York Herald, offers to aid the head of the police bureau, La Roche, in his efforts to capture "The Humming Bird". Entering the cellar cabaret that Toinette frequents, Carey is embroiled in a row and knocked unconscious. Toinette carries him in a taxi to his home, whose address she discovered in his wallet, and puts him to bed. She is attracted by him and sleeps that night without Carey's knowledge in a parlor chair so that she can be near him. In the morning Carey asks her to allow his aunt, who lives in Paris, to take care of her and she agrees, believing that he loves her. When she finds out that he is already engaged to marry an American girl Toinette flies into a rage and rushes back to her slum garret.

The great war breaks out and Carey enlists in the foreign legion. He calls on Toinette before he leaves for the front and tells her that his fiancée has broken their engagement. Seeking a way to a d France, Toinette atrips up the embers of patriotism in the breasts of the Montmartre apaches and leads them to the front when the German army is almost at the gates of Paris. She tries to pass herself off as a man and fight along with them, but is discovered and sent back to Paris. Here she is arrested when she tries to give stolen jewelry in aid of the sick and wounded, and is sentenced to ten years in prison. For nearly four years she remains in jail, but escapes one night when German airships bombard Paris. She hastens to the home of Carey's aunt, where Carey is lying at death's door. The aunt takes her in and lets her live there for several weeks. Peace is declared and the night of that day a rejoicing party is held at the aunt's home. Carey has asked her to marry him, but Toinette has decided to go back to prison and serve out her sentence. La Roche, the police head, attends the party, and, when she expects him to arrest her, he tells her she is free, having been paroled because of the great service she did France in enlisting the "Wolves of Montmartre".

The beginning and the end of the picture are loosely hung together by about two reels of old news-reel pictures of wartime and some actual battle scenes. The atmosphere of Paris at the outbreak of the war is crudely done and most artificial.

Direction by Sidney Olcott. Distributed by Famous Players-Lasky Corporation.

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Edward A. Filene, the famous American, wrote to Paul M. Pearson from his hotel at Geneva, Switzerland, as follows:



EDWARD A. FILENE
—Underwood & Underwood.

"The Chautauqua and Lyceum have added much to the intellectual life of our country. They have made it possible for busy people, whose days are occupied with their daily work, to learn something of the great national and world questions that are vexing every thoughtful person, by providing a platform from which distinguished men and women, not only of the United States but from foreign countries, can present their message to us.

"As a result of these meetings the life and outlook of thousands have been enlarged, and the democratic ideal of free speech which the makers of our Constitution thought important enough to safeguard by a special amendment has been maintained.

"Chautauqua has a real place in our national life. Its annual visit to our towns is one of the events of the year. These visits promote neighborliness, the spirit of give and take, and that understanding of the problems of others, the lack of which is at the root of most of the discord in the world. I hope therefore that this national forum may prosper exceedingly, and that the full and free discussion of the issues that affect not only our lives but those of our children may be stimulated and furthered, for only in that way can real progress in democracy be achieved.

"Yours sincerely,
"EDWARD A. FILENE."

INCIDENTS OF THE ROAD

By JULIAN ARNOLD

We gent of the lyceum lamp encounter strange happenings in our tortuous pilgrimages. At present I am wandering amongst the smaller towns of Pennsylvania under the guidance of the National Lyceum System, of Washington, D. C. Most of these towns are perched on the mountain slopes of the Alleghenies, like Swiss villages, but their lovely scenery is to them merely as the wings of the staff of life, their aspect being wholly of timber, oil, coal or such gifts as their valleys afford wherewith to smoothen their natural beauty.

The audiences they provide in churches, town halls and court houses seem to be in inverse ratio to their size. A town of 25,000 inhabitants may be so amply supplied with theaters and entertainments that it will gather to its lyceum barely 200 people, whereas some little nest of houses clustered in a lonely valley will cram its biggest place of amusement with thrice that number. Where they all come from is the marvel.

My stunt is an illustrated traveling on India, which I deliver wearing the gorgeous robes of a high-caste Rajah. Some nights ago my

performance took place in a big church before the altar rails of which I had stretched the white screen whereon my pictures are displayed. As there was no room or recess in the building which could be used as a dressing room I was fain to seek the shelter of my own screen in order to change from the garments of a modern occidental to the complete attire of a potentate of the Orient. Comfortably hidden behind the ample screen the altar served excellently as a dressing table.

But Nemesis is arguessed and relentless. As soon as the performance was finished I slipped trustingly behind my sheltering screen and commenced hurriedly to translate myself from the ornate Orient back to my normal costume. I had reached that critical moment between the two sartorial worlds when I belonged to neither sphere, but was merely a being in the ridiculous garb of "underwear", when some too eager member of the committee, wishful to aid in the expediting of my packing, unfastened the supporting ropes of my screen, which straightway, obedient to the laws of gravitation, fell to the carpet. There was still a considerable concourse of people in the church. Tableau.

In another town where, as ofttimes happens, there was no hotel I was entertained by a lady, who was unfortunately stone deaf. Her assisting sister was suffering from so severe a cold that she pronounced Mary as "Barey" and could hardly talk at all, while her ultra friendly dog had only three legs, its fourth having been amputated by a freight train.

At our luncheon, which was spread in the kitchen, I was asked to deliver the grace, and accordingly I launched forth upon those customary expressions of conscious gratitude for all the good things we enjoy in life. I had got half way thru with my willing and I trust sincerely uttered task when I observed that a tramp had entered the room from the back porch. He was respectfully dressed, but obviously cold and hungry, and stood there, hat in hand, patiently listening to the "grace" for the manifold blessings of life.

Humor and pathos are twin sisters. The situation was too perfect and superb in its contrasts for light treatment, and therefore I asked permission of my hostess that the tramp should be my guest. Unhappily he had but one eye and the other was of less service to him than his appetite. But that was a notable luncheon party. It reminded me of that wonderful scene wherein Shakespeare brings together into a shepherd's hut three several kinds of madmen, to wit, King Lear bereft of his senses by the ungrateful treatment of his daughters, Edgar shamming madness to protect his life from his political foes and the faithful court fool of the poor king. My meal with the deaf, the speechless and the blind was nearly as thrilling.

SOME LYCEUM SUGGESTIONS

L. J. Seymour, head of the Extension Division of the University of Minnesota, writes us in regard to the booking which has just begun for next season, giving a few suggestions to representatives which are very timely and which we are very glad to reproduce:

"The booking season for 1924-'25 has now started and the representatives of many bureaus will be in the field dodging or meeting each other and holding competitive meetings before cautious committees.

"I hope every representative of every bureau will go into the field with the feeling that he carries the finest list of attractions that has ever been put together under any management. He should feel sure that, as a whole, he carries the best offer his territory has ever had.

"I have a second hope concerning these representatives. It is that no one of them will overlook the fact that his competitors do have some good numbers. Perhaps not a long list of them such as he carries, but here and there on a competitor's list will be found commendable numbers.

"When they are sure on these two points they will approach the committee with a fair attitude of mind and not think the committee is peculiar if it sees something attractive on another list nor feel any necessity for a falsehood about that list or bureau. Each one will be glad to sell his own companies because they are the best and none

will have time nor need for misrepresenting the facts regarding others.

"I believe every number any bureau has is selected because it will be good for some community, i. e., everything a bureau has is good, but I am sure that no bureau has everything that is good and there is a deal of difference between these two statements.

"Every number the bureau has is good.

"The bureau has every good number.

"It would be just as reasonable for a representative to say that a single committee who had bought a five-number course had every good number on its list as it is for a bureau to say that it has all of the good talent in the business.

"The following examples from Minnesota territory may make my point more clear: During the past two or three seasons both Maude Willis and J. Smith Damon have been presented to committees by Redpath-Vawter and the University Extension Division. Hon. H. J. Allen and Roscoe Gilmore Stott are on the Redpath list. Vilhjalmur Stefansson and Irvin S. Cobb are on the Emerson list. Rev. Roy L. Smith, Hamlin Garland and Edmund Vance Cooke are on the University list.

"Scattered among the various lists of the bureaus are the Smith-Spring-Holmes Company, Davies Opera Company, Ernest Gamble Concert Party, Ward Waters Trio, Apollo Duo, Cleveland Symphonic Quintet, Zedler Symphonic Quintet, Geoffrey O'Hara Company and Aborn Opera Company. No more than three attractions have been selected from any single list and any committee could well be proud to support a course presenting any three of these companies.

"Moral for booking representatives: Do not try to deprive another list of the credit it deserves and do not knock the talent of a competitor. You may have the same company to carry next season."

MOTHER COPE

We recently published an article in regard to Herbert L. Cope and his successful work upon the American platform as humorist. In thanking me for that article Cope called my attention to the fact that his mother had been very largely responsible for his success, and I am wondering if that has not been very often



Mother Cope

the case—the men who are making good night after night before the American public have so many of them the influence of the mother behind them, who has been supporting them with her faith all these years. I am going to quote just a portion from Cope's letter in regard to his mother, whose picture is given below, because I believe he has voiced the feeling of many others in regard to their own mothers.

He says: "Mother has been my inspiration, my ideal, and has lived thru the years the things I now preach to the crowds. She still lives them and now that she is being crucified on a bed of pain her faith is sublime as she walks thru the darkening valley. She helps me more than we can help her. You heard me mention her in my talk at Chicago, and anything you can say which will indicate that I am but trying to carry on her cheerfulness,

HIGH COST OF IGNORANCE

Mrs. Taylor Z. Marshall, prominent club woman of Belvidere, Ill., and a lecturer who has been upon the platform for a number of years, is presenting a lecture upon "The High



Mrs. Taylor Z. Marshall

Cost of Ignorance" which is, to say the least, very timely and should be very valuable in giving to the people of America a much-needed antidote for our national egotism.

It is surprising to know that, while America boasts of its educational advantages and while education is our highest ideal, we are still standing in the eighth place in the scale of illiteracy. According to Mrs. Marshall there are seven other countries with a higher percentage of literacy than has the United States.

We have 2,000,000 children between the ages of ten and seventeen who are regularly working in mills, fields, shops and factories. In a group of 1,000 persons only seven per cent had a high-school education. In 22,000 prisoners only four of that entire number were college graduates. Seventy-one per cent of those in our jails, reformatories and prisons are juveniles.

These are only a very few of the very vital facts which Mrs. Marshall is presenting in her lecture. She has a message which should be of peculiar value to women's clubs, Rotary, Kiwanis or Chautauqua audiences, and because of this vital quality of her subject The Billboard is glad to call particular attention to her work.

W. I. ATKINSON WRITES OF IOWA CONDITIONS

W. I. Atkinson, manager of the Western Lyceum Bureau, of Waterloo, Ia., writes us as follows in regard to conditions in that State:

"It is easy to see that the lyceum prospects in Iowa are the best we have had for years. I expect to do the largest business in the history of the bureau. Have been getting many fine contracts recently. Some of them have been with towns that have been with us for seven years, ever since we have been in business. Percentage towns paid out better last year than they have for three years. We have had only two unsatisfactory reports during the entire year. This is a record we challenge any one else to equal. After all, it is the satisfied committees that insure the permanence of the business."

her optimism and her Christ-like faith—how they prop her up to the window so I can see her last looks and that I can see her smile and carry it on to others—will be a bouquet of flowers to me that I can appreciate."

The Billboard does homage to Mother Cope and the influence which has been hers in sending to the people of America thru the son she has inspired one of the most cheerful, most optimistic and the sunniest lecture on the American platform.

NEWS NOTES

"What people buy is the program," wisely remarked Edward Clarke, "yet after having spent \$1,000 or more for a program they will allow it to be ruined for the sake of a few dollars additional or by some injudicious management." "Well," responded Vance Cooke, "I thought I had experienced every known method of running a program, but Thanksgiving night one town pulled a new one, as far as my experience is concerned. A committee of earnest ladies had bought the course, feeling sincerely that it was necessary to the town's winter welfare. They had engaged the public auditorium and had a fair patronage, the by no means what their efforts deserved. After engaging the auditorium, a movie manager got a lease of the place and naturally he didn't want to give up any nights. The contract of the ladies, however, took precedence, and he had to admit their rights to the hall on the nights of the lyceum course. But he stipulated that they were not to have the hall till 8:15, at which time the lyceum program could be given, after which he would give a late 'show' of his own. I happened along on the first night of this precious arrangement and you can see what happened. At 8:15 the house was half full of people who had seen the last half of a wild and weird film, and who were waiting to see the first half on the second run. The auditors refused to move and the manager didn't want them to. The lyceum audience filtered in and was scattered all over the house, and I was shunted out to give 'Is Poetry Important?' to a bunch of people who were thirsting to know how the heroic hero and the dapper heroine got that way. They looked at me in the most complacent manner and acted exactly as if they didn't understand English. And I'm inclined to think a lot of them didn't. Most of them stayed thru, with an injured air. Some of them went out noisily. A few tried to queer the performance. Luckily, I still have some remnants of a sense of humor and I managed to laugh the situation down. But, as Clarke says, I couldn't help wondering 'why buy a program anyway if it is to suffer this?'"

Colonel Hunt, booking the Holland Bell Ringers, who closed their tour recently, is now now looking for another company to handle for independent engagements.

The State Museum at Albany, N. Y., gives a series of ten weekly lectures in its auditoriums each season. These lectures are all along popular scientific lines and have proven to be very successful in drawing large audiences.

Law Shank, the famous mayor of Indianapolis, has been doing some lecturing. He appeared at Fort Wayne, Ind., where he entertained the members of Cadessa Grotto. He took as his text "Every Man is Big in the Work He Does", and evidently thoroly satisfied his audieees.

The Inter-State Chautauqua Company has brought suit against certain business men of Streator, Ill., for \$1,000 damages. The suit was started in the local Circuit Court recently. The plaintiffs allege that the signers of the chautauqua contract at Streator failed to sell the number of tickets agreed upon in the contract.

Edmund Vance Cooke began the New Year

DEAN W. J. LHAMON LECTURER LISCOMB, IOWA.

Twenty-three years' experience on the best Chautauqua Circuits. Three attractive Lecture Subjects. Available 1924. President Thomas W. Nadal, Drury College, Springfield, Mo., writes: "His love of truth is one of his most marked characteristics as a thinker and speaker. All of his work is of the constructive type."

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By Lecturer of International Reputation for BEAUTIFULLY ILLUSTRATED TRAVEL TALKS. Liberal Commission on All Engagements. Address THE LECTURER, 23 Oakland St., Medford, Mass.

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For high-class Summer Tent Dramatic and Vaudeville Show, opening May 5, a Musical, Song, Dance and Hokum Vaudeville Team. Charge for week. Prefer a GENTLEMAN and LADY capable of playing a small line of parts in the dramatic performances. For such a team will pay good salary. Write me all particulars pertaining to acts, etc., in first letter. Address S. G. DAVIDSON, Sumner, Iowa.

WILLIAM STERLING BATTIS is doing for Dickens in America what Branby Williams has done for the novelist in England. -The Dickensian Magazine, London, England. A Humorous Entertainment of the Highest Literary Value. Personal address, 615 Yale Avenue, Chicago, Ill.

in his home town, speaking in the Forum series of Trinity Congregational Church, as the ninth lecturer of a list of nationally known speakers, giving "The Religion of Democracy". At the conclusion of the lecture Rev. J. S. Heffner said to the audience: "We don't have to go outside of Cleveland for talent. Altho our former speakers have come from Europe, Asia, New York, Chicago and elsewhere, in my opinion Mr. Cooke's address is the best we have yet had." The audience responded to the statement with prolonged applause.

One of the outstanding speakers of the season before the Rotary and Kiwanis clubs has been Jamie Heron. He has developed a theme which seems to exactly meet the requirements of the after-dinner needs of a group of live business men. Jamie is the author of a book of poems (published by Barse & Hopkins of New York and Newark), entitled "The Measure of a Man", the title having been taken from the first poem of the book. Those verses constitute the best poetry of the book, and are, indeed, very effective. Another fine poem of the book is "The Will To Win". Heron uses bits of his verse effectively in his addresses. Clubs desiring "live-wire" speakers will make no mistake in securing Jamie Heron.

Jessie Starkweather, who for the past seven years has been representing the Radcliffe Chautauquas in the South, was in Chicago recently on her way to her home in Milwaukee, where she is taking a well-earned vacation with home friends. Miss Starkweather is one of the most faithful and energetic representatives engaged in chautauqua work. She is uncertain whether she will return to her work in the South or settle in Chicago and become interested in musical work.

Mrs. Hazel Kraft, who for several years has been at the head of the Kraft Concert Company on the Radcliffe Chautauquas, is changing her work, and for the coming season will be a director of the same chautauquas, working in the South and West.

Fred High spent his holiday vacation in his home at Waynesburg, Pa., returning to his work in Chicago early in January. High has just published a second article in The Rotary Magazine in regard to Jacksonville, Ill. If that city does not receive a boom from being the most advertised city in America, it will be no fault of Mr. High. He has given it more good publicity than any other city in the land. He had me almost convinced that I should pack my grip and settle in the city of homes and colleges, made famous by Will Irwin as being the most beautiful town in America and by High as being the most worth while.

Strick Gilliland has parodied himself by writing "In Again, Out Again", a thrift poem, which is a peach.

Robt. Norwood is conducting a Monday evening lecture course in his Memorial Church of St. Paul, Overbrook, O., running it thru the entire season. Norwood is a Swarthmore star, and it is quite natural that many names from the Swarthmore Circuit are visible upon his series.

A. C. McClurg & Co., Chicago publishers, are ready to announce a new book by Edmund Vance Cooke just as soon as the title can be decided upon.

Frau Adele Schreiber, Social Democratic member of the German Reichstag, arrived in America recently, and Helen Fraser, the Liberal candidate for the British Parliament, the 1922-'23 election, who also recently arrived in America, are being booked for debates in many of the principal cities of this country. The subject of their debate will be: "That the Hope of Civilization Depends Upon the Continued Growth of the Labor Parties Thruout the World". Frau Schreiber takes the affirmative. Their first debate was held at Holyoke, Mass., in the high school auditorium, Monday evening, January 21. They are being booked by the G. Arnold Shaw Lecture Bureau.

The Flying Squadron, a temperance organization, which the late Governor Hanly of Indiana helped to organize, is still doing its work thruout the country. It put on a campaign at Bloomington January 11 and 12. Two of the speakers, Hon. O. W. Stewart and Hon. Frank S. Regan, are both old-time lyceum speakers. The writer carried their circulars in the old days of the Chicago Lyceum Bureau about twenty-five years ago.

We notice on the list of lecturers at the Goodwyn Institute at Memphis, Tenn., several old-time lyceum and chautauqua lecturers. Burnell B. Ford, scientist and inventor, spoke on the "Mysteries of Electricity" January 4. On January 21 and 23 Frederick D. Losey, who was one of the distinguished lecturers of the Radcliffe Bureau for several seasons, gave four dramatic recitals and lectures on classic dramas. On January 26 and 28 Ada Ward gave two

lectures. The other numbers were given January 17 and 18, by Branson DeCou, a well-known musician of New York, and on January 14, 15 and 16 Dr. Edw. Howard Griggs, the famous philosopher and lecturer, spoke on "Art and the Human Spirit". The Goodwyn Institute is one of the most famous platform centers in America.

Dean Lhamon has three most interesting subjects for his lectures: "Growing Pains of a Changing World", "A Busbel of Gold Rings" and "Woman's Place in Nation Building".

Dr. Frank Crane, so well known for his newspaper essays and at one time a prominent lecturer of America, is upon the platform once more, and has been lecturing thruout New York State. Just now he is speaking upon "The New Orient". This lecture is the result of a recent trip to China and Japan.

The University lecture course is being held at Oak Park, Ill. Edw. A. Steiner, the famous university man, of Grinnell, Ia., spoke January 4 on "The Mission and Destiny of the United States". On January 21 Edward D. Soper, of Northwestern University, spoke on the subject, "Understanding Japan", and January 28 Frank A. Swinnerton, English novelist and critic, will give "Personalities of Modern Writers". Frederick L. Paxson, of the University of Wisconsin; Frank Ferguson, the playwright and actor, and Samuel Kerkham Ratcliffe, journalist and lecturer, are the remaining speakers on the course.

The chautauqua at Mt. Vernon, Ill., showed a profit during the past season of \$136.02. One-half of this amount went to the local committee, which at once donated it to the Orphans' and Children's Home. This was sent to them in time to reach them as a Christmas present. The News of that city states that their chautauqua last summer was the most successful they had ever held.

Fred High has a very attractive new circular issued by Anderson, of Streator. Many have asked the writer just what Mr. High is doing. He seems to have found a most valuable field of activity, and this new circular is especially interesting, because it outlines his new work along publicity lines. The January issue of The Rotary Magazine published another article from his pen, and this new article is the result of his experiences in putting over a publicity campaign at Michigan City, Ind. Mr. High is certainly doing an interesting work in putting certain communities on the map, and these communities are benefiting very greatly by his services.

We copied the following item from the Swarthmore Chautauqua Association weekly news letter. Allow me to explain here that it is a very newsy letter indeed, and, were it not for the fact that it reaches practically all platform people, we should copy much more liberally from its pages each week: "Harry Hilschman testifies: 'When we held the chautauqua in Reading last summer there was a little seven-year-old nephew of mine who attended nearly every session. Soon afterwards some boys put up a tent and started to hold shows of their own opposite my brother's home. When the others had given their stunts they called upon little John for his, and he announced that he was going to give a chautauqua lecture, and he proceeded to deliver a resume of Frank Tannenbaum's address. The other youngsters challenged his statements, and he had to report at home for substantiation of his statements. His father and mother were greatly surprised at the accuracy of his recollections, and have just told me of the incident as evidence of the far-reaching results of chautauqua lectures in entirely unexpected ways and places.'"

DENNIS BUREAU NOTES

With about 1,600 engagements to fill during the 1923-'24 season the Dennis Lyceum Bureau did not have any lyceum program given between December 21 and January 1. All attractions were able to get home for Christmas and all committees preferred to have no numbers during the holidays. This holiday vacation has become an established custom for the Dennis Lyceum Bureau.

The Gypsy Seralanders, three young ladies, and the Priscilla Entertainers, two young ladies, began their lyceum season for Dennis Lyceum Bureau in late September, driving automobiles. They never missed a date, never had a flat tire nor changed a tire during the period and were able to leave late in the forenoon for the next engagement. Puncture-proof tires are furnished their care. Both companies closed the fall season December 21, return January 1, and are engaged until late April.

Actors, artistes, etc., will find an article on page 55 of this issue, giving instructions in regard to the Federal income tax.

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TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

We will publish the list of American Federation of Musicians, Clubs, Associations, etc., Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the List Number issued last week of each month.

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One year's subscription to The Billboard and one line name and address inserted in 52 issues, properly classified, for \$15.

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If a name and address is too long to insert in one line there will be a charge of \$9.00 made for a whole or part of second line used, or \$21.00 a year. The Billboard and two-line name and address, under one heading, \$24.00 a year.

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St. L. Calcium Light Co., 516 Elm st., St. Louis.

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Original Aces Orchestra—For power cabinet or tour. Symphonized vocalization, jazz, harmony novelty, good dance music, and musicians. Piano, violin, banjo, drums, two saxophones, double clarinets. Can add trombone and cornet. Young, personality, tuxedos, photos. Press clippings on request. Touring North Carolina and South Carolina eight months. Southern managers who write before write again. We furnish references, will come from you. Only first-class contracts considered. D. A. JOHNSTON, Mgr. "Original Aces" Rockwayville, Pennsylvania.

Red-Hot Six-Piece Combination. Top, low in vaudeville, at Liberty March 16. Also contracting summer dates. All young, good wardrobe, union. W. H. MILLER, 503 Dwight Bldg., Jackson, Michigan.

CLASSIFIED ADVERTISEMENTS

A Market Place for Buyer and Seller, and Want Ad Department FORMS CLOSE THURSDAY 5 P. M.

FOR THE FOLLOWING WEEK'S ISSUE. RATES PER WORD SET IN 5-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS. WE DO NOT PLACE CHARGES FOR ADS IN THE CLASSIFIED COLUMNS UPON OUR BOOKS. NO BILLS RENDERED.

CASH MUST ACCOMPANY THE COPY. NO AD ACCEPTED FOR LESS THAN 25 CENTS. COUNT EVERY WORD AND COMBINED INITIALS, ALSO NUMBERS IN COPY, AND FIGURE COST AT ONE RATE ONLY.

Table with columns: First Line Attractive in Small First Line Type, Ad. Per Word, Per Word. Categories include: Acts, Songs and Parodies; Agents and Solicitors Wanted; Animals, Birds and Pets; Attractions Wanted; Books; Boarding Houses (Theatrical); Business Opportunities; Cartoons; Concessions Wanted; Costumes; Exchange of Swag; For Rent or Lease Property; For Sale (New Goods); For Sale (Second-Hand); Formulas; Furniture; Hotels (Theatrical); Help Wanted; Help Wanted—Musicians; Instructions and Plans; Information Wanted; Magical Apparatus; Miscellaneous for Sale; Musical Instruments (Second-Hand); Partners Wanted for Acts (No Investment); Personal; Privileges for Sale; Schools (Dramatic, Musical and Other); Show Property for Sale; Songs for Sale; Theaters for Sale; Theatrical Printing; Typewriters; Wanted Partner (Capital Investment); Wanted To Buy.

MOVING PICTURE CLASSIFIED ADVERTISING RATES.

Table with columns: First Line Attractive in Small First Line Type, Ad. Per Word, Per Word. Categories include: Calcium Lights; Films for Sale (Second-Hand); Films for Sale (New); For Rent, Lease or Sale Property; Moving Picture Accessories for Sale (Second-Hand); Theaters for Sale; Wanted To Buy.

AT LIBERTY CLASSIFIED ADVERTISING RATES, OPEN ONLY TO PROFESSIONAL PEOPLE. At Liberty (Set in Small Type) 1c. At Liberty (Display First Line and Name in Black Type) 2c. At Liberty (First Line in Large Type) 3c. Count all words in copy at above rate.

Advertisements sent by telegraph will not be inserted unless money is wired with copy. Mail addressed to initials care General Delivery will not be delivered. We reserve the right to reject any advertisement and revise copy. "Till forbid" orders are without time limit and subject to change in rate without notice. THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 872, Cincinnati, Ohio.

Orchestra at Liberty—Red-Hot. Dance Orchestra of eight musicians. All clean-cut young men, union, tuxedos. A positive feature attraction of big caliber. Will decrease or increase orchestra if desired. Open for cafe, hotel, dance hall and vaudeville. Write or wire. Give prices. JOE BUTLER'S MELODY BOYS, 2328 No. Oakley Ave., Chicago, Illinois.

AT LIBERTY—HARMONY SIX ORCHESTRA desires engagement at high-class summer resort for 1924 season, beginning June 1. All finished musicians. "HARMONY SIX", 907 Market St., Chattanooga, Tenn. Feb 18

AT LIBERTY FOR THEATRE OR PERMANENT DANCE ORCHESTRA—Trombone. Strong enough to feature. No trouping. BILLY GOETZE, Box 589, Moberly, Missouri.

AT LIBERTY—Snappy five-piece Orchestra. Will enlarge. Playing together two years. College boys, Tuxedos. From June 25 to September 10. Address HAHOLI HEITSMAN, 54 Edmonds St., Rochester, New York.

AT LIBERTY APRIL 1-12 or 16-piece Band. Nice uniforms; good, clean musicians; no boozers, no trouble makers. Would consider good carnival or any other good show. Address C-BOX 224, care Billboard, Cincinnati. Feb 2

BAND AT LIBERTY—Any size. Would like to hear from reliable carnival managers who want a real snappy band. WALTER PEELE, P. O. Box 487, Bennettsville, South Carolina. Feb 2

TANGO ARGENTINO CONCERT ORCHESTRA—Tuxedo. Wish engagement for hotel, pictures, etc. Write MR. LOUIS, orchestra leader, care Billboard, Chicago. Jan 26

AT LIBERTY FOR INDOOR BAZAARS, EXPOS., FAIRS 3c WORD. CASH (First Line Large Black Type) 2c WORD. CASH (First Line and Name Black Type) 1c WORD. CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Tom and Bessie Hayes, Aerialists. Three circus acts open—Double Cradle, Single Ladder and Single Slack Wire. Permanent address, Sandusky, Michigan. Jan 26

AT LIBERTY FOR INDOOR CIRCUSES, BAZAARS or indoor events of any kind. THE PARENTOS (lady gentleman). Three first-class, different and complete circus acts. For price and description of acts, write or wire our permanent address, Box 15, Tidolite, Va.

PROMOTERS, COMMITTEES—Estimates furnished and revised to cover entertainment fund. Musical Circus, Musical Comedies, Jazz Bands, Fashion Shows, Giltie Reviews, Circus Acts, Local Motion Pictures, Novelty Acts and Penny Orchestras wanted. Your entire show desired and directed by technical showmen. Send information what size of bill, how long show booked, length of program, entertainment fund. CHECKER BURNS, 6215 University Ave., Chicago, Ill. Local or long distance phone, Fairfax 6073.

AT LIBERTY—Horace Laird and His Five Merry Jesters. Producing clown numbers and clown band for indoor fairs and circuses. I carry 7 trunks of all late clown props and material. Address HORACE LAIRD, 229 Patterson St., Chester, Pennsylvania.

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AT LIBERTY—Billposter, Stage Hand, Hare billposting truck, WM. FUNK, Gateway Sta., Kansas City, Mo. Jan 26

AT LIBERTY FOR CIRCUS AND CARNIVAL 3c WORD. CASH (First Line Large Black Type) 2c WORD. CASH (First Line and Name Black Type) 1c WORD. CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Would Like To Have Position as a Cook in Circus or Carnival Show. JOHN SMITH, Stage Hotel, Kansas City, Mo. Feb 2

AT LIBERTY—MAN AND WIFE, FOUR SEPARATE acts, two singles and two doubles; rent doubles down; overlaid show preferred; for description and salary of acts address SAVOI LA STARR, Gen. Del., Sweetwater, Texas.

AT LIBERTY—MAN AND WIFE FOR WILD-west. Wife ropes. Can show the cause of capture of Tom Horn, Wyoming outlaw. Want week stands. FRANK McDORMAN, 1118 7th St., Sacramento, California.

HAWAIIAN AND ORIENTAL DANCER. Female impersonator; A-1; beautiful wardrobe and experience; handle snakes; on most of leading circuses. CLAIRE ILLINGTON (Babe Weldon), Museum, 57 Market St., St. Louis, Missouri.

AT LIBERTY DRAMATIC ARTISTS 3c WORD. CASH (First Line Large Black Type) 2c WORD. CASH (First Line and Name Black Type) 1c WORD. CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Stock or Rep. Juveniles, Light Comedy, Light General Bus. Age 28, weight, 135, height, 5 feet, 9; slender no anywhere. Ticket if too far. WALTER H. ARNOLD, 17 Van Anden, Auburn, New York.

AT LIBERTY JAN. 26—EXPERIENCED AND Reliable Property Man; work dramatic, musical or tall show; age 23. Write or wire FRANK H. RAWLS, 812 South High St., Columbus, Tennessee.

AT LIBERTY—Director and Actor of ability and reputation. Mr. Manager, why pay royalty for plays that others are using when I can furnish you exclusive service? Have several good plays. Wife leads as anything cast. Pleasant appearance, personality, plus specialties. Master Abe Barrett, extraordinary singing, dancing specialties. Last year Director Tom Saunders' Comedians. Managers desiring to ensure cap. hire, intelligent people for long season at a reasonable salary please communicate EDMOND BARRETT, 117 Cedar Ave., Tampa, Fla. Jan 26

AT LIBERTY—General Business Man and Ingenue. Prefer smaller size—either where little mascot girl will not be considered a pest (ride certain ads). Under absolute control and won't interfere with business. Man, age, 30; 5 ft., 2 1/2. Ldy, age, 21; 5 ft., 3 1/2. Both know ropes. No disorganizers and don't want to be the manager. Real trouper. Or would consider partnership with Character Woman or General Business Man with small capital. Tickets if far (secured). THEATRICAL, Room 29, 131 Alexander Ave., Winnipeg, Canada.

AT LIBERTY, for dramatic stock or rep. Character Lady. Plays parts. Ad essential. Weeks or one-nighters. MARY BARRY, Gen. Del., Houston, Tex.

AT LIBERTY MAGICIANS 3c WORD. CASH (First Line Large Black Type) 2c WORD. CASH (First Line and Name Black Type) 1c WORD. CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Magician at Liberty for Road. Show, Med. Show or Vaudeville Road Show. Also do Vent. Act and first Violin in orchestra. Address MAGICIAN, 9 East Main St., Madison, Wisconsin.

AT LIBERTY MISCELLANEOUS 3c WORD. CASH (First Line Large Black Type) 2c WORD. CASH (First Line and Name Black Type) 1c WORD. CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Operator, Billposter and Stage Carpenter. Married. Twelve years' experience with all equipments. Will go anywhere. Wife: Tickets or Bookkeeping. Salary your best. State all in first letter. Address C-BOX 221, care Billboard, Cincinnati.

AT LIBERTY—Picture Exhibitor, 3 years' successful experience in business for myself. Correspondence invited. No quack. 27 Church St., Ashtabula, Ohio.

SALESMAN SALESMAN seeks connection with house having full line of 4 year old appliances and following to offer. Write CHAS. W. PARKER, 822 Lincoln Ave., Schenectady, New York.

SIGNOR FRISCO—Needs help. Farmer. Medium aerialist in El Paso, Tex., asking his professional friends for help. Whatever may be to get help, and be invited offers for the coming season, a man and assistant electrician. Three years' experience with the wires. Write to him personal. 101 1/2 E. Second St., El Paso, Tex.

AT LIBERTY M. P. OPERATORS 3c WORD. CASH (First Line Large Black Type) 2c WORD. CASH (First Line and Name Black Type) 1c WORD. CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Projectionist — Experienced, reliable, married. For first-class house. Make own repairs on Powers and Simplex. Simplex preferred. Go anywhere. CHAS. E. METZLER, 423 West Main, Clinton, Illinois. Feb 2

Projectionist, 100% Competent. Locate anywhere. Address 2110A College Ave., St. Louis, Missouri.

RELIABLE PROJECTIONIST WANTS POSITION. Three years' experience. Will go anywhere. IVAN FRY, Minerva, Ohio.

EXPERIENCED PROJECTIONIST desires permanent position. Handle any equipment and produce results. Middle West preferred. No smoker or boozers. No union. State ad. GLENN SMITH, Girard, Kan.

OPERATOR AT LIBERTY—12 years' experience. Married and reliable. State all in first letter or wire. FRANK MAYO, Box 277, Americus, Ga. Feb 2

AT LIBERTY MUSICIANS 3c WORD. CASH (First Line Large Black Type) 2c WORD. CASH (First Line and Name Black Type) 1c WORD. CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

A-1 Dance Trombone at Liberty. Road, fake and improvise. Age, 25. Tuxedo. A. F. of M. Have played with the very best. Can join at once. Address TROMBONE, 617 McNa St., Dallas, Texas.

A-1 Drummer at Liberty Jan. 24—Tympani, bells, chimes, complete line of traps. Young, reliable, capable and thorough musician. Fourteen years' exp. 1900. State top salary. W. D. GIBBONS, 105 Thomas St., Lansing, Michigan.

A-1 Tenor Banjoist Desires To locate with first-class organization. Just finished year contract. Correct rhythm, tempo. Age 25, m. on, 190, large combination on preferred. CURTIS SMITH, 704 Centre St., Dallas, Texas.

A-1 Violinist — Age, 25. Schooled musician, clean tone and technique. Open for steady high-class engagement. Picture, hotel, etc., experience. References, Union. VIOLINIST, 4329 N. Claremont Ave., Chicago.

A-1 Violinist (Leader)—With

Large library... Experienced leader... Address: [illegible]

A-1 Violinist Leader—Experi.

Experienced leader... Address: [illegible]

A-1 Violinist (Leader) With

Experienced leader... Address: [illegible]

A-1 Young Violinist—Neat Ap-

Neat appearance... Address: [illegible]

A First-Class Solo and Orches-

First-class solo... Address: [illegible]

At Liberty—A-1 Flutist. Thor-

Thoroughly experienced... Address: [illegible]

At Liberty—A-1 Violinist.

Thoroughly experienced... Address: [illegible]

At Liberty—Alto Saxophonist,

Experienced... Address: [illegible]

At Liberty—Cellist, Doubling

Experienced... Address: [illegible]

At Liberty—Clarinetist, Dou-

Experienced... Address: [illegible]

At Liberty—Clarinetist. Ex-

Experienced... Address: [illegible]

At Liberty—Lady Clarinet,

Experienced... Address: [illegible]

At Liberty—Ray Christy, Ver-

Experienced... Address: [illegible]

At Liberty—Sousaphonist,

Experienced... Address: [illegible]

At Liberty—String Bass. Ex-

Experienced... Address: [illegible]

At Liberty—Trumpeter. Ex-

Experienced... Address: [illegible]

At Liberty—Trumpeter. To

Experienced... Address: [illegible]

At Liberty—Violin Leader or

Experienced... Address: [illegible]

At Liberty—Violinist. Direct-

Experienced... Address: [illegible]

At Liberty—Violinist. Twelve

Experienced... Address: [illegible]

At Liberty—Violinist. Union.

Experienced... Address: [illegible]

At Liberty, Clarinet and Flute,

Experienced... Address: [illegible]

At Liberty on Two Weeks' No-

Experienced... Address: [illegible]

Bassoon—Competent and Ex-

Experienced... Address: [illegible]

Cellist and Trombone at Lib-

Experienced... Address: [illegible]

Cellist, Double Trombone. Ex-

Experienced... Address: [illegible]

Cellist of Ability—Union. Ex-

Experienced... Address: [illegible]

Clarinetist at Liberty—Experi-

Experienced... Address: [illegible]

Director (Piano or Baton) of

Experienced... Address: [illegible]

Drummer, Tympanis, Bells,

Experienced... Address: [illegible]

Organist—A-1 Picture Player.

Experienced... Address: [illegible]

Organist—Chicago, Columbus

Experienced... Address: [illegible]

Organist and Orch. Pianist at

Experienced... Address: [illegible]

Organist at Liberty—Several

Experienced... Address: [illegible]

Organist Available—Experi-

Experienced... Address: [illegible]

Organist-Pianist at Liberty for

Experienced... Address: [illegible]

Pianist - Organist — Pictures

Experienced... Address: [illegible]

Drummer (Xylophonist)—Ex-

Experienced... Address: [illegible]

Experienced Cellist at Liberty

Experienced... Address: [illegible]

Experienced Double-B Sousa-

Experienced... Address: [illegible]

Fast, Big Time Jazz Dance

Experienced... Address: [illegible]

Flutist—A-1, Desires Perma-

Experienced... Address: [illegible]

Organist — Expert Picture

Experienced... Address: [illegible]

Sousaphonist (Bell Front) at

Experienced... Address: [illegible]

Tenor Banjo Player Desires To

Experienced... Address: [illegible]

Trumpet—Union. Thorough

Experienced... Address: [illegible]

Trio—Violin, Piano and Cello.

Experienced... Address: [illegible]

Trumpet Player—Wishes Po-

Experienced... Address: [illegible]

Violinist-Leader—Many Years'

Experienced... Address: [illegible]

Violin-Leader and Cello, Dou-

Experienced... Address: [illegible]

Violinist and Pianist—Both

Experienced... Address: [illegible]

A-1 BUSINESS VIOLINIST—UNION. PIC-

Experienced... Address: [illegible]

A-1 LADY FLUTE AND PICOLO AT LIB-

Experienced... Address: [illegible]

ALTO SAXOPHONIST—READ, FAKE AND

Experienced... Address: [illegible]

AT LIBERTY—A-1 DRUMMER ABSOLUTELY

Experienced... Address: [illegible]

AT LIBERTY—ORGANIST. TEN YEARS' EX-

Experienced... Address: [illegible]

AT LIBERTY ACCOUNT SHOW CLOSING—

Experienced... Address: [illegible]

BANJOIST—TENOR: WANTS CONNECTION;

Experienced... Address: [illegible]

CLARINETIST AT LIBERTY. CALL 313

Experienced... Address: [illegible]

CORNETIST SEEKS LOCATION, GENERAL

Experienced... Address: [illegible]

DOUBLE BASS AND TUBA. AM WORKING.

Experienced... Address: [illegible]

GOOD YOUNG TROMBONIST WANTS POSI-

Experienced... Address: [illegible]

LADY VIOLINIST—WOULD LIKE ENGAGE-

Experienced... Address: [illegible]

TENOR BANJOIST—WANTS POSITION WITH

Experienced... Address: [illegible]

TROMBONE—NOW WORKING IN KEITH

Experienced... Address: [illegible]

DOUBLE BASS AND TUBA. AM WORKING.

Experienced... Address: [illegible]

AT LIBERTY—Violinist. A-1. Thoroughly experi-

Experienced... Address: [illegible]

AT LIBERTY—Violin-Leader, with library. Desires

Experienced... Address: [illegible]

THE CHALLENGE OF MODERN MUSIC

MODERN music, according to plentiful evidence, is surviving American scorn and disdain, and it is gaining, unless tendencies in concert halls deceive, a position of regard equal to that which old-school music holds. To note briefly the general facts of the situation, titles of recently written pieces crop out on the programs of the newer recital givers with a persistency unknown in the period of the war and in the first years of reconstruction, while the latest chamber music works are taken up and produced with such zeal as was never manifested before. To mention specific instances, the concerts of organizations like the League of Composers, the International Composers' Guild and the American Music Guild, lately begun in New York, have engaged the enthusiastic interest of the public. They seem, indeed, to be occasions which will make the early twenties illustrious in musical annals for original effort, even if at the same time they make the period notorious for trivial experimentation. All this may have an unpleasant effect in conservative quarters. It may bring more or less dismay to the vocal star who has won acclaim, interpreting over and over again a small cycle of songs and arias. It may, too, put uneasiness in the breast of that nineteenth-century type of performer—usually a pianist or a violinist—known as virtuoso, who has gained fame playing, in the one case, a standard list of sonatas, nocturnes and etudes; and in the other, a thin portfolio of concertos and arrangements. It may, again, cause concern to members of endowed orchestral institutions, who repeat season after season a fixed repertory of overtures, symphonies and tone poems; or to the men and women of historic choral societies who time out of mind have been doing the oratorios of Handel and Mendelssohn, with a cantata or a sheaf of part songs now and then by way of variety. But in any event, modern music is claiming, and moreover is securing, a share of attention in at least one corner of the United States. Art patrons may band themselves together under the designation of Friends of Music and may furnish expensive presentations of the neglected things of Bach and Mozart. Solo performers, conductors, publishers and what not may establish Beethoven Associations and may call out the people to bargain-counter performances of the classics. But their efforts, as far as they are intended to counteract the modern movement, will probably be of no avail. For it may be doubted if anybody can enroll himself among the true Friends of Music, or even properly honor Beethoven, until he awakes to the new day and acknowledges its aesthetic challenge. CHRISTIAN SCIENCE MONITOR.

NOTE—Count All Words. Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

JANUARY 26, 1924

NET OR TRUMPET. Long experience in theatre...

TROMBONE. In job, double on trombone. Long experience...

VIOLINIST. Excellent. Fine library. Experienced all...

AT LIBERTY PARKS AND FAIRS

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Rue and Laura Enos—Two acts. Contortion, acrobatic and monkey trap...

GAYLOR BROS.—Four Free Act. Fairs, Celebrations...

GEYER AND MARIE—Two Feature Free Acts, emulating...

AT LIBERTY PIANO PLAYERS

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At Liberty—Lady Pianist. Prefer ladies' orchestra. Experienced in hotel and picture work...

At Liberty—Pianist. Pictures, vaudeville, dance. Experienced, congenial, sober, reliable...

First-Class Orchestra Pianist desires position in picture theatre. Absolutely competent and experienced musician...

Orchestra Pianist and Accompanist. Thoroughly experienced. Sight reader. GUDRUN HANSEN...

Pianist at Liberty—Thoroughly experienced in picture, vaudeville, hotel and dance work...

Real Dance Pianist, Known as "The Human Player Piano". Have broadcast from 18 stations...

AT LIBERTY—EXPERIENCED VAUDEVILLE pianist, CHAS. MATHEWS, 1341 W. 28th St., Cleveland, Ohio.

YOUNG MAN, HIGH-CLASS PIANIST. Desires position. Experienced all lines. C.B. 212, care Billboard, Cincinnati, O.

AT LIBERTY—Rel-hot Dance Pianist. Positively A-1 double bass violin and Banjo Age, 24; in town. Consider work only in Minnesota, Montana, North and South Dakota and Western Wisconsin...

AT LIBERTY—Piano Player. Read, arrange and transpose. Play parts, script or ad lib acts. Specialties: songs and concert solos and B. and O. Wardrobe and appearance in picture or picture house considered. Synchony Organ or Photo Player, style II, preferred. Due and play vaudeville. Seen for real standard library. Union. Reliable manager only need answer. She strings and bama running wild in the sticks with imagination they know it about things they can't do themselves lay off, also hungry graft bundles and cheap for-fishing stables. BESSIE MAY SMITH, care Billboard, Cincinnati, Ohio.

GOOD EAR PIANO PLAYER wants position small picture theatre. Read any music pictures. Accept any reasonable salary. JOHN G. MAUCK, Jones Hotel, Steubenville, Ohio.

PIANIST AT LIBERTY—Tals, vaudeville, repertoire or picture. Date of travel. No unions; can join. State salary ticket. LOUIS MARSHALL, Apt. 30, 6037 Blackstone Ave., Chicago, Illinois.

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Baritone Singer at Liberty—Soloist. Can sing bass for quartet. Also play Piano. Conservatory training. Absolutely best of references. Wire or write. F. P. MILLER, Lawrenceburg, Tennessee.

Young Lady Soprano—Medium voice. Age 25 years. Prefer hotel, theatre. Consider anything good. Address C-BOX 203, care Billboard, Cincinnati, Ohio.

BARITONE SINGER—CAN TALK LINES well. THEO. CLARK, care Billboard, New York City.

AT LIBERTY VAUDEVILLE ARTISTS

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At Liberty—Character Dan—Apache and Tango. GABYSKA, & MONTY, 368 Steubenville Ave., Astoria, L. I.

At Liberty—Young Man Impersonator of Blackface, Italian and Farmer Boob, also play several string instruments. No stage experience. Will make good if some one will give me a chance and little help. ANTHONY TUBIOLO, 808 Monroe St., Endicott, New York.

Managers, Look—Versatile Trio at Liberty. Man and wife—Talking and Musical Doubles. Change week. Wife—Piano, Man—Drums, Violin, Sax, Other Man—Piano, Clarinet, Saxophone, Saw, Hand Bells, Whistle, Guitar. Changes singles week. Marimphone and Saxophone Trios. All work in acts. Double Band and Orchestra. Wardrobe, sober, reliable trouper. Join at once. Please state salary limit. Must be steady and sure. THE ROYAL TRIO, Vandalia, Illinois.

A-1 TENOR—HARMONIZE FOR TRIO OR quartet, do neat solos. Blackface, open for engagements for musical comedy, tabs, or vaudeville. Absolutely reliable. Join on wire. Wire or write R. DeLOSH, care Gen. Del., Union, New York.

BEEN WITH THE BEST OF MAGICIANS, doing assistant work. Am willing and capable party. Join on wire at reasonable salary. Address ASSISTANT, Hillbrook, Chicago.

BURNS' MUSICAL MOVIE SHEIKS—A Hot Time in a Hollywood Studio, six vaudeville acts. How movie stars are made, motion pictures made on stage, carrying movie camera and studio lights. Orchestra doubles, two comedians, prima donna, straight, character, bit. \$2 a week salary \$500.00, this includes motion pictures. Address CATHERINE ARNOLD, 6215 University Ave., Chicago, Illinois.

YOUNG MAN, 27; 5, 9 1/2; present Chicago's model, would like connections with dancing act. No objections to others. S. PADRONE, 1172 Liberty Ave., Brooklyn.

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ACTS, SONGS AND PARODIES 4c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A Dollar Takes All—Everybody can use this strong original material. 4 Monologs, 3 Doubles (all typed scripts), 2 Plays, Recitations, copy "Happy Howls" (32 pages of wows) and 165 Popular Song Parodies, etc. Everything \$1. VIN SULLIVAN, 1809 Avenue R, Brooklyn, New York.

Full Text of Copyright Proclamation By the President of the U. S. of A. A Proclamation

WHEREAS, It is provided by the Act of Congress, approved March 4, 1909, entitled "An Act To Amend and Consolidate the Acts Respecting Copyright", that the copyright secured by the Act, except the benefits under Section 1 (e) thereof, as to which special conditions are imposed, shall extend to the work of an author or proprietor who is a citizen or subject of a foreign State or nation, only upon certain conditions set forth in Section 8 of the said Act, to wit: (a) When an alien author or proprietor shall be domiciled within the United States at the time of the first publication of his work; or (b) When the foreign State or nation of which such author or proprietor is a citizen or subject grants, either by treaty, convention, agreement or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign author under this Act or by treaty; or when such foreign State or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States may, at its pleasure, become a party thereto; AND WHEREAS, It is provided by Section 1 (e) of the said Act of Congress, approved March 4, 1909, that the provisions of the Act "so far as they secure copyright controlling the parts of instruments serving to reproduce mechanically the musical work, shall include only compositions published and copyrighted after this Act goes into effect, and shall not include the works of a foreign author or composer unless the foreign State or nation of which such author or composer is a citizen or subject grants, either by treaty, convention, agreement or law, to citizens of the United States similar rights"; AND WHEREAS, The President is authorized by the said Section 8 to determine by proclamation made from time to time the existence of the reciprocal conditions aforesaid, as the purposes of the Act may require; AND WHEREAS, Satisfactory official assurances have been received that the Minister of Trade and Commerce of Canada, issued pursuant to Section 4 (2) of the Canadian Copyright Act assented to June 4, 1921, a certificate dated December 20, 1923, to become operative on January 1, 1924, declaring that for the purposes of the rights conferred by the said Act, the United States shall be treated as if it were a country to which the Act extends; NOW, THEREFORE, I, CALVIN COOLIDGE, President of the United States of America, do declare and proclaim: That on and after January 1, 1924, the condition specified in Sections (b) and 1 (e) of the Act of March 4, 1909, will exist and be fulfilled in respect to the citizens of Canada, and that on and after that date citizens of Canada will be entitled to all the benefits of the Act of March 4, 1909, including Section 1 (e) thereof and the Acts amendatory of the said Act. PROVIDED, That the enjoyment by any work of the rights and benefits conferred by the Act of March 4, 1909, and the Acts amendatory thereof, shall be conditional upon compliance with the requirements and formalities prescribed with respect to such works by the copyright laws of the United States. AND PROVIDED FURTHER, That the provisions of Section 1 (e) of the Act of March 4, 1909, insofar as they secure copyright controlling the parts of instruments serving to reproduce mechanically musical works shall apply only to compositions published on or after January 1, 1924, and registered for copyright in the United States. IN WITNESS WHEREOF, I have hereunto set my hand and caused the seal of the United States to be affixed. Done at the city of Washington this 27th day of December, in the year of Our Lord, one thousand nine hundred and twenty-three, and of the Independence of the United States of America the one hundred and forty-third. (Signed) CALVIN COOLIDGE. By the President: CHARLES E. HUGHES, Secretary of State.

AT LIBERTY—A-1 VENTRO WHISTLER; imitator of all domestic, straight and warbling birds; also do finger whistling. RAY SKENE, 1101 W. Madison St., Chicago, Illinois.

AT LIBERTY—PANTOMIME COMEDIAN DO-ing single aerial act; also Dutch comic for musical comedy, tab, or join act. FRED GERBER, Hillbrook, New York.

AT LIBERTY—MAN AND WOMAN, BLACK-face, singing, talking, dancing act. Woman has baritone voice. MEE AND MEE, 116 1/2 State St., Springfield, Massachusetts.

BANJO ARTIST—VAUDEVILLE AND OR-chestra work. AL SANGUINET, 31 Irving St., Worcester, Massachusetts.

For Original, Exclusive Acts, Sketches, Monologs and Special Songs write J. C. BRADLEY, 110 King St., New York City. Jan 26

Plays, Musical Comedies and Vaudeville Acts. Stamp brings new catalog. NEW YORK PLAY BUREAU, 111 West 125th St., New York. Feb 9

Stock Acts—Monologues for sale, \$5.00 cash. Sure-fire material, all acts, \$3.00 cash only. No replies answered. NAT GELLER & CO., 338 E. 175th St., Bronx, New York.

NOTE—Count All Words. Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

Please Your Audience With Original Acts written exclusively for you. Quality stuff makes good. FERMOR E. BAIRD, Seio, Ohio.

Put Punch in Your Performance with an Ayers Special Song. Terms for stamp. LEN AYERS, Fitzsimons, Colo. Jan 26

The Maid and the Man. Comedy Act. Typewritten. Riot finish. 3 Dollar copy. BETTY LEROY, Hokah, Minnesota.

The Musical Mystery—A Never failing source of entertainment, amusement and mystification. Full typewritten instructions sent postpaid for 25c silver. BOX 208, Tonopah, Nevada.

PLAYS AND ENTERTAINMENT MATERIAL of all kinds for amateur theatricals. Catalogue, four cents. BANNER PLAYS, 216 Book Concern Bldg., San Francisco, California. Feb 16

SCRIPTS FOR SALE—Have quit the business and have two hundred scripts for sale. Very best dramatic and musical comedy bills. Many scripts have parts. Will sell cheap. BILLY CLARKE, Aberdeen Hotel, St. Louis, Missouri. Jan 26

SPECIAL REP. RATES JANUARY. CENTRAL PLAY CO., 1745 Jefferson, Grand Rapids, Mich. Jan 26

THE LATEST SONG HIT, My Pretty Irish Rose, 25c, postpaid. THOMAS DOONER, Publisher, Troy, New York.

"TOBY AND THE FLAPPER"—Brand new Toby bill, full of sure-fire comedy, and other real melodramas, including "Lost in Chinatown", great for rep, stock or tent. Free list for stamp. Address WOODARD PLAY CO., Ferrisburg, Ohio. Jan 26

10 ALL DIFFERENT VAUDEVILLE ACTS and Monologues, 50c; New Joke Book, 25c; 100 different Comedies and Dramatic Recitations, 25c; New Makeup Book, 15c; or send \$1 for all, including 150 Parodies on popular songs. Catalog free. A. E. REIM, 3815 North Ave., Milwaukee, Wisconsin. Feb 3

AGENTS AND SOLICITORS WANTED 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Agents—Get on the 1924 Money Wagon. 400% profit. Write today. KENNEDY MFG. CO., 123 E. 116th St., New York City. Jan 26

Agents—Sell Home Patch-Rite. Big profits. Saves time mending hosiery, fabrics, etc. Will wash and iron. HOME PATCH-RITE DISTRIBUTING CO., McKeesport, Pennsylvania. Jan 26

Agents—Sell Pearl Necklaces all year round. Everybody wants one. Write for rock-bottom prices on indestructible, opalescent pearl necklaces. STAR IMPORT COMPANY, 63 Second Ave., New York. Jan 26

Agents—\$1 Value, Sells for 25c. 300% profit. Sample, 10c; \$8 gross. Millions sold. BATES MFG., 2746 Broadway, New York.

Agents—\$5 Hour. Sell Astor Silk and Knit Neckties. Finest line ever sold to wearer through agents. ASTOR NECKWEAR CO., 318a Broadway, New York. Feb 2

Agents Wanted—Something new. Fire Fighter sells easily. Makes a spectacular demonstration. Car owners, factories, stores practically buy on sight. Our men make \$10.00 to \$50.00 a day. Exclusive territory. If you wish to establish a business of your own with unlimited possibilities for making big money, write us today. FRY-FYTER CO., 110 Fyr-Fyter Bldg., Dayton, O. Jan 26

Earn Big Money Fast Applying Gold Initials to Autos. Every owner buys. \$1.35 profit on \$1.50 sale. Particulars and samples free. Write quick. LITHOGRAM CO., Dept. 10, East Orange, New Jersey. x

Eight Dollars for Seven Hours! Peck's Rivets quickly mend leaky kitchenware. Sell everywhere on sight. Samples free. Box, 25c. PECK COMPANY, 4 Medina, N. Y. x

Genuine German Marks—10,- 1000 Mark Notes, per 100 Notes, \$1.00; 500 Mark Notes, per 100 Notes, \$2.00; 100.00 Mark Notes, 3c each. Agents cleaning up. Sensational sellers. Send 40c for assortment of samples. J. ROTTMAN, 192 5th St., Milwaukee, Wisconsin. x

Improved Made Toys—Wanted. Manufacturers and Homeworkers to Manufacture Metal Toys and Novelties. Wonderful opportunity. Millions needed. In Whistling Birds, Wild Animals, Wag-Tail Pups, Crawling Roosters, Automobiles, Baseball Players, Statue of Liberty, Indians, Toy Soldiers, Barking Dogs and 50 others. No experience or tools necessary. Guaranteed casting forms with complete outfit at cost. From \$3.50 up. We buy goods all year. Cash on delivery. Higher price for finished goods. Contract orders placed. Send for catalog and information free. THE IMPROVED METAL CASTING CO., 342 East 145th St., New York. x

(Continued on Page 66)

Agents, Write at Once for Our... PLATT...

Liquid Shoe Sole—Wears 12... BENEY...

New Invention — Arrow-Top... F. C. SMITH...

New Wonderful Seller—Over... HARPER...

One Thousand Dollars Month-ly... THE PARADISE...

Rummage Sales Make \$50... CLIFCROS...

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"That's the Best Stunt I Ever... LIGHTNING PRODUCTS...

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100% Clear Profit Selling Silk... RAYMOND...

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AGENTS—Experience unnecessary... THE S. Q. S. CO...

AGENTS—... WALKERINE SOAP...

AGENTS—... BOX 102, New Britain...

AGENTS—... EMERGENCY BILI...

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WANT DISTRIBUTING AGENTS everywhere... EVERETT...

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YOU CAN MAKE \$100 to \$100.00 a week... FEDERAL PURE FOOD CO...

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100% to 150% PROFIT taking orders for our... KING'S BETTERLYNE...

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NOTE—Count All Words, Also Each Initial and Numbers... IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

Invest Safely for Profits. My
 guidance to investors is free. You must state
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 I refer you to reliable investment opportunities.
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Killian's Komical Kalling
 Cards—Every card a laugh. Dime brings
 complete assortment with novelty catalog.
KILLIAN, 1380 Temple, Detroit, Michigan.

FIVE COLLECTION LETTERS that will collect any
 amount without friction. Get the dough and in
 with a dollar for thirty cents. **MARKHIGHT**
AGENCY, 211 West Jefferson St., Louisville, Ky. feb16

GERMAN MARKS—50,000, 100,000, 500,000 notes,
 25¢ million cash with order. **H. DAVIS, 516**
Vine, Cincinnati, Ohio.

GERMAN MARKS—hundred 50,000 notes, \$1.30;
 thousand, \$13.00; hundred small 10,000's, \$2.35; thou-
 sand, \$18.50; hundred small 10,000's, \$1.25; thousand,
 \$11.50; hundred large 10,000's, \$1.45; thousand,
 \$13.00, postpaid. Agents wanted. Send different
 samples, 25c. **WEISS, 1115 Lamar, Memphis, Tenn.**

GILLETTE STYLE IMPORTED BLADES, \$3.00
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 ent Brokers and Re-Record of Invention Blank. Send
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 ion of its patentability. Terms reasonable.
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D. C. feb2

START AN ADVERTISING AGENCY BUSINESS—
 Complete instructions, 10 cents coin. **UNIVERSAL**
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STEREOPTICON STREET ADVERTISING Outfits,
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tions free. feb2

WE START YOU IN BUSINESS, furnish everything;
 men and women, \$50.00 to \$100.00 weekly operat-
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 anywhere. Operating in lifetime; booklet free. **W. W.**
HILLYER RAYBURN, Drawer 98, East Orange,
New Jersey.

WILL YOU WRITE LETTERS FOR 50c EACH? I
 need them. No canvassing, no fake. A tested mon-
 ey-making plan, guaranteed. Sent for 50c. Stamps or
 coin. **SILVERMOUTH-BEACH, 196 North High Street,**
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WOULD INVEST several thousand dollars and ser-
 vice in established commercial business, with op-
 portunity to play as the musician, successful or-
 chestra and band leader on side. **C-BOX 219,**
Care Billboard, Cincinnati.

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STUDIO, Oshkosh, Wisconsin. mar22

100 LIGHTNING STUNTS WITH CHALK, \$1.00,
 Sample, 25c. **CARTONIST, 2105 Euclid, Kansas**
City, Missouri. feb2

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 Figure at One Rate Only—See Note Below.

Notice To Merry-Go-Round
 Operators—The City of Elmira, N. Y., Park
 Commission will receive bids for a Merry-Go-
 Round Commission at Eldridge Park during the
 season of 1924. The Park Commission will
 guarantee that a band concert will be held at
 this park on every Sunday afternoon during the
 season. Address all communications to the
CITY CLERK, Elmira, New York. feb2

DALLAS CELEBRATION CO. wants Ferris Wheel,
 Concessions, 1030 Hedlamont, St. Louis, Mo. feb2

WANTED FOR SEASON 1924—Rides and Concessions
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 equipped Hotel Cafe, Soda Bill, exclusive Refresh-
 ment Stand Privilege. No other amusement park
 in the city miles. **OAKDALE PARK AND**
AMUSEMENT CO., Le Roy, Minnesota. feb2

COSTUMES, WARDROBES AND UNIFORMS

WANTED FOR SALE—WANTED TO BUY.
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Superfluous Hair Eradicator.
 Something extraordinary. Entirely new idea.
 Easily and cheaply made at home. Improves
 texture of skin. Guaranteed. Send \$1.00 today
 for formula and instructions. **I. H. HART-**
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CHORUS COSTUMES—Sateen Short Dresses, six
 and white, six blue, six orange and gray,
 \$5.12 each; all six feather trimmed silk dresses,
 \$12; all silk sateen dresses, attached bloomers,
 \$12; satin sateen, \$5. Sateen and Silver Lace
 blouses, all sizes, \$4 each; Sateen and Silk
 blouses, \$5. Sateen and right circle sateen foot
 costumes made to order. Do not sell second-hand
 costumes. **BERTHIDE LEHMAN COSTUME SHOP,**
18 West Court St., Cincinnati, Ohio.

APRON AND SUNBONNET, set of six, new; set of
 six Chorus Dresses, silk velvet; Evening Gowns,
 \$5.00 to \$10.00; Black Evening Gown, with hat,
 38, \$8.00; single Soubrette Dresses, \$3.50; set six
 Chinese Costumes, new, six Boston dresses, new;
 Full Dress Coats, \$1.50; Tuxedo Suit, \$4.00; Preacher
 Coat, \$3.50; Prince Albert Coat, \$1.00; Crown Suit
 and Hat, new, \$1.00; Riding Habit for lady and
 pair Girl's Riding Boots, Comedy Coat for rube,
 \$2.00; Ladies' Shoulder-Length Wig, all colors, \$5;
 Flight Wig, \$1.00; Men's Natural Hair Wig, \$5.00;
 Billy Khl Wig, \$3.00, all new and all are made
 of real hair. Ladies' Fur Coat, trimout spot model,
 \$15.00. **BOUTVARD PET SHOP, 1122 Vine St.,**
Cincinnati, Ohio.

CHORUS WARDROBE FOR SALE—Twenty-four sets
 in first-class condition; six to set, \$12.00 per set.
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COSTUMES—Beautiful Oriental Costumes, including
 turban, tunic, tights, shoes and cloak, practically
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 Velvet Costumes, 8 styles, \$12.00 to \$15.00 each.
 Costumes of all kinds made to order and for hire.
 Men's Wigs and Makeup for sale. **STANLEY, 306**
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EVENING GOWNS, Wraps, all Sage Wardrobe from
 simple frock to most elaborate imported models.
 15 to the minute in style, some jeweled, spangle and
 ribbons. Also Chorus Sets, Silencers, etc. One trial
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 feb26

FUNNY CLOWN FEET, extra large, brand new
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JINGLE HAMMOND, Adrian, Michigan. feb26

UNIFORM COATS, all kinds, \$1.00. **JANDORF, 229**
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ANY CHEMICAL PRODUCT FORMULATED, dupli-
 cated, in 15-20 days, cheapened. Seven (7) leading
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 feb23

OVER 500 SUCCESSFUL FORMULAS and Recipes,
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"WATERS", 1050 Randolph, Detroit. feb26

YOU CAN MAKE very best of Peanut, Coconut,
 Britta Walnut and Goody Goody Chewing Candy
 from my formula. I don't mean maybe. First time
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Box 285, Tulsa, Oklahoma.

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Mexican Products and Cuiros
 Imported. Stamp for price list. **HILARIO**
CAVAZOS & BRO., Laredo, Texas.

GIVE THE ACTORS A HAPPY NEW YEAR

By DANIEL FROHMAN
(President Actors' Fund of America)

A MID the rejoicings of the holiday season, there must have come to the minds of many persons the thought that the theater has been not only a great, but possibly chief source of pastime and entertainment—not only in holiday time, but in all other seasons.

And one great fact must be apparent also to the theatrical profession, namely, that the sick, disabled and indigent members of the profession are watched, guarded and supported by that greatest of all charities—the Actors' Fund of America.

Actors are human, like the rest of mankind. They have their families, their children and their homes to look after. And they are faced with one of the most serious problems in economics—that of the uncertainty and precarious character of the profession.

Unlike all other crafts, wherein the workers of the rank and file are employed fifty-two weeks of the year, the people of ours have no such certainty of service, since the business of the theater is often elusive and undependable. There are no sure periods of work. Plays for which men and women are engaged are often of uncertain duration; and, besides, much time is lost in the course of a year between engagements, including the loss of income during rehearsals. For these reasons the rank and file are not always able to save and put by for a rainy day.

Hence the Actors' Fund, organized forty-two years ago by those great leaders in the profession—Edwin Booth, Joseph Jefferson, Lawrence Barrett, W. J. Florence, A. M. Palmer and others. All that time the fund has faced steadily the varying vicissitudes of its career with a need for money always pressing. This has been accomplished largely by means of benefits, donations and affairs. But the receipts are always below the annual expenses.

The demands on its treasury by the needy in the profession are incessant and unabated. The unfortunates who are aided alone know the value of the service rendered, because the names of the beneficiaries are never disclosed.

The work of the actor predisposes him to the activities of the stage, because the artistic temperament cannot always be harnessed to the excursions and demands of other occupations. And so he is forced to face the conditions which his profession places on him.

The theatrical profession is always the first to be called upon to render services free for worthy charitable causes, whether national or private, in which its members have no personal interest. Yet they render these services willingly, because sentiment and service are parts of their being.

It would, therefore, be only a charming act of reciprocity on the part of the public to remember the Actors' Fund and the appeals that are sometimes made in its behalf, not thru the Actors' Fund benefits alone, but thru other plans which occasionally come before the public.

With the passing of the old year and the arrival of the new, the Actors' Fund hopes the public will always remember the good people of the theater, who do so much to serve it.

—NEW YORK EVENING MAIL.

MINSTREL SUITS, complete, \$5.00; big bundle
 Minstrel Costumes, Ovals, etc., \$15.00; Full Dress
 Coats, with vests, \$1.00; silk-lined Tuxedo Suits,
 latest, \$20; dresses, \$3.00; Men's Suits, slightly
 used, \$5.00; Penny Silks, \$1.50; Soldier, Policeman,
 Fireman, etc., Coats, \$1.50; Band Leader, \$2.50.
 Stamp for list. **WALLACE, 816 Waveland, Chicago.**

EXCHANGE OR SWAP
5c WORD. CASH. NO ADV. LESS THAN 25c.
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 Figure at One Rate Only—See Note Below.

FOR SALE OR TRADE—1 Rides for Cork Gallery,
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MAN, Sullivan, Illinois.

PORTABLE AERIAL SWING, Richardson Skates,
 Great, Lease, Large Resort, Michigan, for Amuse-
 ment, Equipment, Carrousel, etc. **BOX 71, Venice, Pa.**
 feb26

1 LOT, 50x150, good location, price, \$200.00. Want
 Moving Picture Goods, also 38 S & W "Patent",
 A-1 shape. Describe fully. **BOX 316, Marlton, N. J.**

MOTIOGRAPH, 10 Reels Film, Screen, etc., \$100.
 Want 40 or 50 ft. Tent, middles, wall, banners
 and lights. **HEPPE, 232 Atlantic, Peoria, Ill.**

SEND FOR LIST show Goods, Trade for Stereop-
 tions, Slides, Light Effects. **BOX 1155, Tampa,**
Florida. feb26

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4c WORD. CASH. NO ADV. LESS THAN 25c.
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 Figure at One Rate Only—See Note Below.

AGENTS, PITCHMEN—"See-ear" prevents eye-
 glasses from steaming. Also "Luminous Paint"
 formula. Both good novelties. Complete working
 instructions, 25c. **G. W. SALTER, 109 Park Place,**
Juniata, Pennsylvania.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.
IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

Butterkist Popcorn Machine—
 Cheap for cash. For particulars write **AL**
STRAUB, 25 So. Honore St., Chicago, Illinois.

For Sale — One Sixty-Foot
 Round Tent with or without 40-foot middle
 piece, \$125; 30x30 Tent, like new, \$50; 2 1/2
 Sleeping Tops, \$10 a piece; 2 Miburn Lights,
 \$15 each. **FRANK KIETZ, 120 North Tent**
St., Reading, Pennsylvania.

For Sale, Cheap—Two Cotton
 Candy Machines, one Pineapple Snow
 Machine and one Copper Candy Kettle. **JOHN**
RITZERT, 5112 West Chicago Ave., Chicago,
Illinois.

Iron-Jaw Rigging for Sale—
 Complete for theatre or circus. Ladies' new
 white silk Union Suit, size 36. **FLYING**
WEAVERS, Hillsworth, California. feb16

Shooting Act—Fancy Rifle and
 Revolver Shooting—Aerial Shooting. Would
 like to hear from parties wanting such act.
RAYMOND LOWIN, 132 E. Columbia St., Ft.
Wayne, Indiana.

100 Advance-Columbus Ball
 Gum Machines, \$3.75 each. Also have 1 Cent-
 Oscopie, 1 Dusscopie, 3 Oracles, 1 Shoot-Oscopie,
 10 Ideal Card, two floor size. Must sell. **A.**
GRIMM, 245 Lenox St., Buffalo, N. Y. x

ACTRESS SACRIFICES BEAUTIFUL COAT, excel-
 lent condition, \$10; Fur Coat, Canton Crepe Dress-
 es, \$5; Hats. **391 W. 109th, New York City.** feb26

ARCADE MACHINES FOR SALE. Write for price
 list. **MUNVES, 69 Main St., Brooklyn, N. Y.**
 feb9

ASTRONOMER'S TELESCOPE, 9 ft. long, for show-
 ing at moon and stars. Work anywhere. No
 license. Cheap, \$100. **J. E. HAUSCHILD, 309 W.**
Market, Indianapolis, Indiana.

ELECTRICAL EFFECTS—Clouds, Waves, Ripples,
 Waterfalls, Fire, Flowers, Spotlights, Stereoscopes,
 Lenses, Color Wheels. **CHARLES NEWTON, 331**
West 18th Street, New York. mar22

FIFTY COWHIDE BAGS, full size, Oxford cut, 18
 inches, slightly damaged by water, \$5. Delivered
 any place. **REDINGTON CO., Scranton, Pa.** feb16

FOR SALE—Electric Push Button Game and Tent
 in good order and Ford Truck equipped to handle
 suitable for carnivals or fairs. Have other business.
 Address **J. D. GIERHART, 725 E. Main St., Spring-**
field, Ohio.

FOR SALE—Circus Seats, 50 lengths 10 high, 50
 lengths 8 high. Sell all or part. **WELSH BROS.,**
1207 W. Thompson St., Philadelphia, Pa. feb16

FOR SALE—Aerial Swing, Capitol make, wau trade
 for Swirs, Parker preferred. **W. A. GIBBS, Erie,**
Kansas. feb26

FOR SALE—Two American Box Ball Allys, sold
 for storage. First draft for \$140.00 takes them.
 60 C. O. D. Balls and Cushions in A-1 condition.
 Crated ready for shipment. **M. HARRIS, Castlet-**
burg, Kentucky.

FOR SALE—Empire Candy Floss Machine, motor
 driven, pressure tank, all complete and ready to
 run; in first-class shape; priced for quick sale. Sixty
 dollars takes it. **CLIFFORD & LINN, 103 North**
Bayle Ave., Los Angeles, California.

FOR SALE—8 Marionette Figures, good shape, cheap.
LOHMAN, 531 South 5th, Waco, Texas.

FOR SALE—Two brand new, Haus make, metal
 Target Practice Penny Machine. Has never been
 used. Cost new \$10.00; will take \$25.00; one-third
 cash, balance C. O. D. **A. W. JOHNSON, Savoy**
Hotel, Bellingham, Washington.

FOURTEEN-FOOT MARBLE SOFA FOUNTAIN, all
 complete, with three back mirrors and counters
 good running order, \$39.00. Come see it. **WALTER**
WILCOX, Wharton, New Jersey.

MINSTREL SUITS, \$5.00; Tuxedo Suits, latest,
 \$20.00; Orercoats, \$3.00; Suits, \$5.00. Stamp for
 list. **WALLACE, 816 Waveland, Chicago.**

OLD WORLD MONEY FORTUNE—30,150,000 Ger-
 man Marks, 100,000 Bolsherkil Roubles, 5 pre-war
 Russian, 1,000 Austrian Kronens, 1,000 Polish
 Marks, \$1.00. **LAMBERT'S NOVELTIES, East**
Point, Georgia.

POPCORN POPPER—Slightly used. Kettle trunk
 machine. Guaranteed, \$45.50. **NORTHSIDE CO.,**
1206 Fifth, Des Moines, Iowa. feb26

PUNCH FIGURES, Musical Oddities, Magic Bar-
 dians, Silver Professional Punch Whistle, \$1.
 Stamp for particulars. **PINNY, 6 Liberty, Charle-**
ston, South Carolina.

SLOT MACHINES—Send for list. **J. GOLD, 2219**
Haddon Ave., Chicago.

SLOT MACHINES, new and second-hand, bought,
 sold, leased, repaired and exchanged. Write for
 illustrative and descriptive list. We have for im-
 mediate delivery Mills or Jennings O. K. Gum Venders,
 all in S. or 25c play. Also Brownies, Eagles, Nation-
 als, Judges, Owls and all styles and makes too nu-
 merous to mention. Send in your old Operator Bells
 and let us make them into money-getting two-bit
 machines with our improved coin detector and pay-out
 slides. Our construction is fool proof and made for
 long distance operation with our improved parts. We
 do machine repair work of all kinds. Address **P. O.**
BOX 173, North Side Station, Pittsburgh, Pa.
 mar8x

SLOT MACHINES—All penny play, good condition,
 5 Wooden Tars; Gum Machine, \$8.50; one-hand
 oak finish; 3 Mills Metal Silent Salesmen, \$8.00
 each; Mills Target Practice, \$11.00. One-half down.
 No catalogues. **LENKE SPECIALTY CO., 3919**
15th St., Detroit, Michigan.

SLOT MACHINES—We have for immediate delivery,
 Mills O. K. Mint Venders. We do machine repair
 work of all kinds. Priced right. **LIBERTY VEND-**
ING MACHINE CO., 600 Jackson Ave., Bronx, N. Y.
 feb26

(Continued on page 68)

SLOT MACHINES—Mills Liberty, Iella, \$50 each; ...

SLOT MACHINES AND SUPPLIES. LANG, 631 ...

TENT BARGAINS—Slightly used 60x90 O. D., ...

TRUNKS FOR SALE—One thirty-six-inch B. B. B. ...

TWENTY-FIVE IRON "MUTOSCOPES", floor size, ...

TWO BROWNIE SLOT MACHINES, 5c play, \$20.00 ...

TUMBLING PAD, brand new, all wool, 5 feet wide, ...

WALL PUNCHER, \$20; Quartoscope, like new, \$35; ...

2 CAILLE MINT VENDERS, latest models, used 1 ...

12 COIN SLOT SELF-WEIGHING BEAM SCALES, like new, ...

150 PENNY ARCADE MACHINES for sale cheap, ...

1,200 VENEER BACKS AND SEATS for any size ...

FURNISHED ROOMS 5c WORD, CASH, NO ADV. LESS THAN 25c. ...

RICTON'S ROOMING HOUSES, Cincinnati, Ohio. ...

HELP WANTED 5c WORD, CASH, NO ADV. LESS THAN 25c. ...

Amateurs Wanted — Twelve Girls and eight Boys. ...

Earn Money at Home During spare time painting Lamp Shades. ...

DETECTIVES WANTED—Work home — travel. ...

GIRL WANTED to learn Physical Culture Act. ...

PLANTATION PEOPLE—All lives. PERCY HOWELL. ...

WANT ATTRACTIVE YOUNG LADY to operate ...

WANTED—Lady Stewards and Deacons. Hawaiian. ...

WANTED—Singing and Dancing Blackface Comedian ...

WANTED—A-1 Advice Man. Must be able to get ...

WANTED, open in April, Man, Wife and Little Girl. ...

WANTED TO HEAR from some Hawaiian who would ...

YOUNG WOMEN—Big earnings possible addressing ...

HELP WANTED—MUSICIANS 5c WORD, CASH, NO ADV. LESS THAN 25c. ...

Notice, American Federation of Musicians, ...

BASSOONS, Clarinets, Cornets, French Horns, ...

GIRL SAXOPHONE PLAYER—Slight reader, ...

LADY MUSICIANS—Drums, Trombone, Saxophone ...

SAXOPHONE, Trumpet, Trombone Players! Learn ...

WANTED—Read Instrument Players on the road to ...

WANTED—Clarinet and Saxophone Players to try ...

WANTED—Alto Saxophone, double blues Clarinet; ...

WANTED—Bass Clarinets in Albert and Boehm ...

WANTED—Pianist, young, who can arrange for and ...

MAGICAL APPARATUS FOR SALE. (Nearly New and Cut Priced) ...

Harry Helms' Apparatus, Late-ly deceased, for sale. ...

Laurice Magical Shop, 799 Broadway, Brooklyn, New York. ...

Mindreaders, Crystal Gazers—Our catalogue covers the most complete line ...

ACTS THAT MAKE GOOD—Spiritualistic, Mind Reading, ...

BAMBOO STICKS, pulley method, \$5; Sucker Box, ...

MAGICIANS' Silk-Lined Full Dress Coats, with vests, ...

SEVERAL SIDE TABLES, one Louis XIV Side-Table, ...

One Deagan 3 1/2-Octave Unadorned, in good condition, with shipping case. ...

Sacrificing Baby Columbus Piano, also, good condition, \$45.00. ...

A. C. C. CONN Bidding Silver-Plated Trombone in leather case. ...

ALUMINUM CHIMES, also Marimbaphone with mallets and mallets, cheap. ...

BARGAINS in Band and Orchestra Instruments, all makes. ...

FLUTE 1 1/2, silver, "Candy-Betty"; perfect. ...

FOR SALE—Slide Saxophones, brass or silver, never used. ...

FOR SALE—Pair Ludwig Tympani. All parts re-arranged. ...

FOR SALE—A 1 1/2 Tenor Lyon & Healy Professional ...

FOR SALE—Piano Accordion, \$125. Piano Key 43; ...

FOR SALE—Nearly New Bolton \$40 C Clarinet. ...

FOR SALE—One quadruple gold-plated artist's special ...

FOR SALE—Set Ludwig Tympani, \$100.00. Deagan ...

FOR SALE—The best Clarinet and Saxophone Reeds you ever used. ...

BAND AND ORCHESTRA INSTRUMENTS—Deal with the professional house. ...

IMPROVED CHROMATIC SCALE DULCINERS, 1 1/2-note instrument played with beaters. ...

LITTLE THEATRICAL PIANO, 43 inches high, weighs 375 pounds. ...

PIANO ACCORDION, \$125.00. A-1 condition. ...

SAXOPHONE, \$40. Write for particulars. C-BOX 215, ...

USED WOODWINDS—Wm. R. Hayes Flute, wood, leather carrying case, ...

WANTED TO BUY—C Soprano Saxophone, NEL BRODIE, ...

PARTNERS WANTED FOR ACTS (NO INVESTMENT) 5c WORD, CASH, NO ADV. LESS THAN 25c. ...

FAT BOYS WANTED—Over twenty-one, watching around 300, ...

WANTED—Female Partner for vaudeville act. ...

YOUNG LADY ACROBAT OR AERIALIST as partner with reorganized pantomime comic. ...

BUSINESS AND INTELLIGENCE

ANOTHER result of the tests made in Wisconsin was the demonstration that between business success and intelligence there is no measurable relation. ...

INFORMATION WANTED

5c WORD, CASH, NO ADV. LESS THAN 25c. 5c WORD, CASH, ATTRACTIVE FIRST LINE. ...

Spawn Family Show, Give Me your best terms on showing down here and how many days, 4,000 population. ...

INSTRUCTIONS AND PLANS

4c WORD, CASH, NO ADV. LESS THAN 25c. 6c WORD, CASH, ATTRACTIVE FIRST LINE. ...

ACROBATIC STUNTS—Complete instruction on Grand Tumbling, ...

ATTENTION!—How I made \$5 to \$10 at night with only one capital. ...

IF YOU ARE LOOKING for clever Chalk-Talk Ideas write for our literature. ...

IF YOU WOULD LIKE TO PLAY THE PIANO without spending years of your time learning to read notes, ...

VENTRILOQUISM taught almost anyone at home. Small cost. ...

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. ...

MISCELLANEOUS FOR SALE

5c WORD, CASH, NO ADV. LESS THAN 25c. 7c WORD, CASH, ATTRACTIVE FIRST LINE. ...

Raw Furs and Skins Imported from Mexico. ...

A GUARANTEED tested course in Public Speaking. You need it! ...

ARTIFICIAL EYES, \$3. Fitted by mail. Booklet free. ...

CAROUSEL ORGAN, up-to-date, cost \$1,000, will sell at bargain. ...

WANTED TO HEAR from firms which handle Dress Gowns for auctioneers. ...

MUSICAL INSTRUMENTS AND ACCESSORIES

FOR SALE—WANTED TO BUY 4c WORD, CASH, NO ADV. LESS THAN 25c. ...

For Sale—Deagan Marimba, No. 350, \$70, cash. ...

JANUARY 26, 1924

PERSONAL

to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Edwin Forest Moore—Last

heard from about 1900 as leader of orchestra
at Philadelphia theatre. Information wanted
of whereabouts or whether still living. Address
PERSONAL TRUSTS DEPARTMENT, Central
Trust Co., 125 W. Monroe St., Chicago. feb25

Spanish War Veterans and

Widows who are not getting pensions or had
claims rejected write me. FRANK FITZGER,
A.D., Lawyer, 7 N. Alabama, Indianapolis, Ind.
Jan26

SALEMEN WANTED

to WORD. CASH. NO ADV. LESS THAN 25c.
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Salesman—A Real, High-Class

proposition selling new money-making Specialties
to all dealers. We guarantee minimum
of \$40 weekly and traveling expenses against
commissions. Live wires actually making \$5,000
to \$12,000 yearly. Big commissions. Splendid,
workable selling plan. A square deal and your
own business easily established. Write A. B.
MAIN CO., Cedar Rapids, Iowa. x

Salesmen—\$80.00 Weekly Tak-

ing orders for Fraternal Leather Goods,
Jewelry, etc. Every lodge member buys. Pay
big money. We deliver. EMBLEM CO., 801
Como Bldg., Chicago. Jan26x

SCENERY AND BANNERS

to WORD. CASH. ATTRACTIVE FIRST LINE.
to WORD. CASH. NO ADV. LESS THAN 25c.
Figure at One Rate Only—See Note Below.

ARTISTIC MODERN SCENERY, Dye Drops, Banners,
Fabric Drops at greatly reduced prices. Save
big money. Send dimensions for cut prices and
catalog. KNEEDOLL SCENIC CO., Omaha, Neb. feb9

EXCLUSIVE TRUNK SCENERY—Dye and all
fabric MILD DENNY, 1000 Cherry, Grand Rapids,
Michigan. mail13

FLAGS, 6 to 15 feet long, 50c each. JANDORF,
220 W. 9th St., New York City.

LARGE BLUE SATEEN CYC., Exterior Back Drop
and Two-Lex Drops, almost new, \$40.00 each. W.
B. EMERSON, Box 173, Havre de Grace, Maryland.

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING)
to WORD. CASH. NO ADV. LESS THAN 25c.
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NOTICE!

No advertising copy accepted for insertion under
"Schools" that refers to instructions by mail or any
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acts or plays written. The copy must be strictly con-
fined to Schools or Studies and refer to Dramatic Art,
Music and Dancing Taught in the Studio.
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CLASSIC, Toe, Ballet, Spanish, Aesthetic, Soft-Shoe,
Recitatives, Original, Fancy Stage, Exhibition Dances,
JACOBSON'S SCHOOLS, (Est. 35 years), 60 Audin-
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GENUINE STAGE TRAINING, Bookings guaranteed.
Direct, every description, coached and produced.
Acting taught, Dialect, Oriental, Spanish, Bush
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Jazz, etc., taught quickly. Experienced staff profes-
sional instructors. HARVEY THOMAS, Producer,
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10c for full particulars. Chicago, Illinois.

HARMONY AND COMPOSITION TAUGHT practi-
cally by an established successful composer. A
great help to all musicians, especially music players.
Reasonable rates. Address: STUDIO NO. 1, care
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MANDOLIN-GUITAR THEORY—Thorough system.
Dominiac, MALLOZZI, 545 West 125th, New York.
Bronxside 1570.

MOTION PICTURE PIPE ORGAN and Piano Play-
ing taught quickly and practically by theatre ex-
pert. Booking bureau connected with school. Ex-
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THEATRE, care Billboard, New York City. feb2

2ND-HAND SHOW PROPERTY FOR SALE

to WORD. CASH. NO ADV. LESS THAN 25c.
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Figure at One Rate Only—See Note Below.

Complete Crispette Outfit

First-class. Price, \$100.00. STINGLEY,
1400 N. 43rd St., St. Louis, Missouri.

For Sale—Cheap for Cash,

Tracer Seaplane, large size; four 45-foot 10c
car, one 60-foot Stearman Car. Address
BOX 112, Phillipsburg, Kansas. Jan26

For Sale—Deagan Una-Fon.

File condition Cheap. O. W. DUCHEMIN,
Rt. 211 Massachusetts Ave., Indianapolis, Ind.

Reserve Seat Benches—75

Baker-Lockwood 5-seated benches, price \$100.
Also 6c U. S. Ten Co.'s special make 2-seated
benches, strong and durable, price \$100. Ad-
dress S. G. DAVIDSON, Sumner, Iowa.

AERONAUTS—I have several Parachutes in fine

condition for sale, cheap. J. A. PARK, 211 Church
St., Newcomstown, Ohio. feb2

BLANKETS, Cayuse, new, \$5 each, 2 new Baltimore

wheels, 40 in., good cases, cost \$35 each, take
\$3 both. 2 Little Wonder Light Systems, \$10 each.
WERN, 4240 Easton, St. Louis, Missouri.

BRAND-NEW SCENERY, Stage, Benches, etc.

Cheap for cash. No Junk. J. PAUL JONES, 604
N. 5th, Waco, Texas.

BUCKET, octagon shaped, good condition; Erano

Add-a-Ball Game, Diving Net and Poles. LEON
DAVIS, care Hico, 1087 1/2 DeKalb Ave., Brooklyn,
New York. Jan26

CAROUSEL, Parker, three-abreast jumping horses,

for parks, fairs, etc. Bargains. KLANE, 1445
Broadway (300), New York City.

CARROUSEL FOR SALE—2-abreast jumping

OCEAN WAVE, 803 Jamaica Ave., Brooklyn, N. Y.
feb16

CONDORMAN FERRIS WHEEL, in good condition,

with Fairbanks-Morse engine, which needs a little
repairing. Wheel stored in Louisiana, near Shreve-
port. \$350.00 cash for quick sale. F. W. MILLER,
Gen. Del., New Orleans. feb2

DYE SCENERY—Boat, Grotto, Junction, Florida

Scene, etc. Aluminum Chimes, Bill Trunks, cheap.
Two-Reeler, six dollars. Stamp. FALES, 122 E.
Fayette, Syracuse, New York.

FOR SALE—Wagon, show, complete, with Dogs and

Ponies. J. E. BONE, Box 18, Xenia, Ohio.

FOR SALE—Tent, 30x30 ft., two 30-ft. middle

pieces, 5-ton Truck, trails, circus wagon. Roll
Organ with motor in A-1 condition. A great sacrifice.
Get full details. E. H. SHAW, Art Studio, Wil-
lington, Massachusetts. Jan26

FOR SALE—Arkansas Kids, brand new, Eight dol-

lars and up per dozen. While they last. SLUSSER
GAME WORKS, Columbia City, Indiana.

FOR SALE, CHEAP—Condorman Ferris Wheel, in

good shape, with or without Fordson Tractor. Also
one K. C. generator, capacity three hundred lights.
Address A. L. HULLING, 915 E. Madison St., Pon-
tiac, Illinois.

FOR SALE—Samson Ice Cream Sandwich Machine,

\$15.00; Long-Handle Popcorn Crispe'r, complete
outfit, \$150.00; Automatic Doughnut Cutting Ma-
chine, with 21-in. kettle, strainer and large cabinet
and furnace, \$25.00; Talbot Hamburg Trunk, \$45.00;
Crystal Creamed Ice Machine, \$49.00; Waffle Irons,
\$4.00. OLD SHOWMAN'S STORAGE, 1227 College
Ave., Philadelphia. feb9

MUMMIES FOR SALE—Antonio Italian Twine, Six-

Lezard Polly Stu Zuke, also King Tut. A com-
plete show, with banners. First-class condition. Sag-
ittaria to quick buyer. R. DWANADIO, 2125 Board-
walk, Atlantic City, New Jersey. feb2

NEARLY NEW AGA or Floating Lady Illusion, with

banner and shipping case, \$40.00. Several other
good illusions cheap. C. J. AMICK, 1038 Stillman
St., Zanesville, Ohio. Jan26

NEW FIRE EATER BANNER, \$8.00. Used Vent

Figure, \$3.00. PRINCE MANLY, 3511 Laclede
Blvd., St. Louis, Missouri.

SPECIALIZING IN Ball-Throwing Outfits, Hoods,

Arkansas Kids, Cats and Owls. My goods are
proving money-getters. TAYLOR'S GAME SHOP,
Columbia City, Indiana. Jan26

TWO-HEADED WAX BABY, in jar. SHAW, Victo-

ria, Missouri. Jan26

VENTRILOQUIST FIGURES of every description.

SHAW, Victoria, Missouri. feb2

3 BALL GAMES—Good condition. First \$50 takes

them. Also Monarch Wardrobe Trunk, like new.
Cost \$98, sold \$10. LILLIAN HUMPHRIES, Lake
Charles, Louisiana.

SONGS FOR SALE

to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Hackensack, Since Mother Was

a Girl. Novelty Ballads. Extra Choruses.
Copies free to professionals. ED MADDEN, 113
Micheals Ave., Syracuse, New York.

New Negro Ku Klux Song Hit!

Will put an act over. Orchestration free
to professionals. WARREN OWNBY, Broken
Arrow, Oklahoma. feb16

"AS THE YEARS ROLL BY", my latest number.

A song with a beautiful melody. Ten cents a copy.
ANTHONY KETHROY, 1700 Peoria Rd., Springfield,
Illinois. feb9

ENGLISH ROTARY CLUBS

Fathering Stock Theatrical Companies

B RISTOL has just taken a lively hand in the game of providing really exciting
theatrical fare for its citizens. The Rotarians of that city seem to have been
at the bottom of the admirable conspiracy. They have caught hold of the notion
that Bristol, like Birmingham, Dublin, Liverpool and a few other cities—like Man-
chester, too, once upon a time—can have a theater fit to be something of a Mecca
for playgoers. They have got together the people most interested. The Corporation
has provided a building, and the venture is launched this week—the first of a
thirteen weeks' season of repertory which the Rotarians proudly affirm they will
cause to be played in Bristol despite pantomimes and plum puddings and all the other
counter-attractions the Christmas season offers. The promoters disclaim any pretense
at "uplift". There is, they assure their patrons, not a high or even a partially
elevated brow amongst them. They are out simply for good fun, and they look for
it in the quarters where it can most easily be found. Galsworthy, Milne, St. John
Ervine, Sotro and R. C. Carton are among the playwrights they affect. Anything
good of its sort, from Mr. Brighouse's "Hobson's Choice" to Ibsen's "Pillars of
Society", is grist for the mill. Already the Bristol Little Theater, which holds
500, is briskly booked in advance, and we may fairly hope to see its activities ex-
tended. It is high time that the hard and excellent work done by repertory com-
panies in the towns lucky enough to have them were linked by some plan which
would lessen the hard grind of constant rehearsal by a system of exchange—that
would give Birmingham, for instance, a chance to see what Liverpool makes of
"Andrews and the Lion", and would send all these spirited folk on circuit to cheer
us. That, of course, is a big enterprise, and only the central council of the
Rotarians (if they have one) could be expected to tackle it. Meanwhile, restricting
ourselves to minor benefits, we may fairly ask: "Have we no Rotarians in Man-
chester who will be lashed into a proper frenzy by finding themselves thus outdone
by their brethren of Bristol?"
—MANCHESTER GUARDIAN.

FOR SALE—40-ft. Round Top with 20-ft. Middle

Piece, sheet (top only), in fair condition. First
fifty dollars takes it. TAINLEY DEVERE, Stedman,
North Carolina. feb9

FOR SALE—Great store or pit attractions: Corn

Show, Battleship Maine, best ride, Jara Swing;
Troupe of Doves, all props, ready for work; lot of
Flims, Machine. Wanted, Kentucky Derby, Merry-
Go-Round, email Shooting Gallery. HARRY SMITH,
GRATZ, Pennsylvania.

FROG CHILD and Double-Boiled Child (real) in

museum jars. DEXTER, 310 West 43rd St., New
York City.

HAIRY BABY, Two-Headed Baby, etc. SHAW,

Victoria, Missouri. feb9

ILLUSIONS, MUMMIES—Floating Lady (Thayer's),

Buried Alive, Head on Chair, Sawing Lady in
Half, Half Lady, Decaritation, Lady Production
(soft contained), Devil Child, Monkey Boy, Egyptian
Paisage, Bealins, Lion, Two-headed Child, Cata-
lepa, Drop Picture Machine, Palm-o-Graph, 29
Cartoons, Wheels, Banners. SHOWMAN'S EX-
CHANGE, 409 N. 4th St., Reading, Pennsylvania.

LORD'S PRAYER engraved on Pinhead. Big at-

traction. SHAW, Victoria, Missouri. feb9

LOT OF MAGIC—Five Magic Tables, Concession

Tents, Wheels all kinds; most any combination.
Illusions built to order. Trunks, Picture Machines;
most anything pertaining to the show business.
RAY SHOW PROPERTY EXCHANGE, 1339 South
Broadway, St. Louis, Missouri.

MERRY-GO-ROUND TRACK MACHINE, good en-

gine, in good running condition, for sale, cheap
for cash. MRS. FLEMING, Box 460, Jonesboro, Ark.

MR. CONCESSIONER, Park Manager, Show Owner

and Ball Game Operators—Looking for up-to-the-
minute, money-getting Ball Throwing Games! Look
no over, I have them. The new 1924 Illustrated
18-page booklet ready to mail. Ask for yours, it's
free. TAYLOR'S GAME SHOP, Columbia City, Ind.

HOKUM SONGS—List free. JOLLY BERT STEV-

ENS, Billboard Pub. Co., Cincinnati, Ohio, mar1

THE UNDERSIGNED offers for sale, cash or roy-

alty, the unpublished song, "My Dear, You're My
Rose of Paradise". Beautiful lyrics; tuneful melody.
Artistic piano arrangement. Real money-maker for
enterprising publisher. ANTHONY PALMIGIANO,
232 Union Street, Brooklyn, New York. feb2

TATTOOING SUPPLIES

(Designs, Machines, Formulas)
to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

BEST MACHINES, \$2.50; fifteen Sheets, new, \$2.50.

WAGNER, 208 Bowers, New York City. feb23

ELECTRIC OUTFIT—Two Machines, Switchboard,

over 100 Designs, 6 Jar Colors, black. Quick, \$10.
"WATERS", 1050 Randolph, Detroit. Jan26

1924 SPECIAL BARGAIN LIST—Wonderfully low

prices. "WATERS", 1050 Randolph, Detroit. feb2

THEATERS FOR SALE

to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Motion Picture Theatre for

Sale. No trade. Good business. Must have
cash or don't write. Reason, other business.
This is a bargain. O-BOX 199, Billboard, Cin-
cinnati. Jan26

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.

IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

THEATRICAL PRINTING

to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Special—100 Bond Envelopes,

100 Bond Letter Sheets and 50 Calling Cards
for \$1.00, beautifully gold tinted. 3M Dodgers,
6x9, and 50 11x14 Window Cards for \$3.00.
All kinds of show printing at reasonable prices.
CHIEF PRINT SHOP, Pesotum, Illinois.

100 Envelopes and 100 Two-

color Noteheads, beautiful design in orange,
type in blue. Not over four lines. \$1.25,
postpaid. SANOR PRESS, Box 421, Kankakee,
Illinois.

250 Letterheads and Envelopes

neatly printed, \$2.50, postpaid. COLE BROS.,
400 South Halsted, Chicago. Jan26

DELUXE BUSINESS CARDS command respect. Sam-

ples and price list for stamp. CHAS. UTTER, Pe-
ria, Illinois. feb16

IN DOUBT ABOUT YOUR PRINTING? Let the

Successful Salesmen's Press solve your problems.
Samples free. 10 Winthrop Ave., Newton, Mass.
Jan26

LETTERHEADS, Hammermill Bond, 8 1/2x11, 500,

\$2.65. Cash with order. We do all kind of
printing. MACDONALD PRINTERY, Marietta, O.

LETTERHEADS AND ENVELOPES—50 of each, \$1,

postpaid. Established 1912. STANLEY BENT,
Hopkinton, Iowa. feb2

LOOK!—500 Bond Letterheads or Envelopes, \$2.50;

1,000 3x12 Tomlinson, \$2.10; 5,000 \$3.80; 1,000
6x13 Herald, \$1.35; 5,000 \$1.75; 1,000 3 1/2x5 Busi-
ness Cards, \$3.60; 1,000 3x5 Blotter, \$1.50. Sam-
ples, 4c. BLANCHARD PRINT SHOP, Hopkinton, Ia.

THEATRICAL FORMS, Contracts, Stage Money, Etc.

BOX 1155, Tampa, Florida. mar23

THEY'RE SELLING FAST. What? Our Combina-

tion Blotter and Business Card, \$4.00 per thousand.
Sample furnished. VONDENBERGER PAINTING
CO., 1039 Township St., Cincinnati, Ohio.

ZINC CUTS—2x3, \$1.00; 3x4, \$2.00, plus 15c postage.

COZATT ENGRAVING, Danville, Illinois. feb9

100 BOND LETTERHEADS and 100 Envelopes, \$1,

postpaid. Service and quality. THE REGAL
PRINTERS, 563 E. 124th St., Cleveland, O. feb2

100 LETTERHEADS and 100 ENVELOPES, \$1.25;

100 Novelty Cards or Dance Tickets, white, blue,
pink or buff, 50c, prepaid. CROWN MAIL ORDER
PRINT, Sta. A, Columbus, Ohio. feb9

125 BLUE BOND LETTERHEADS, 125 Envelopes,

\$1.50. Everything reasonable. NATIONAL ECON-
OMIC SPECIALTY CO., Leonia, N. J. feb9

200 LETTERHEADS, Envelopes or Cards, \$1.25, post-

paid. Other show printing reasonable. REDDORF
PRINTING CO., Lowell, Ohio. Jan26

250 BOND LETTERHEADS or Envelopes, \$1.50; 100

Business Cards, 50c. GEYER PRINTERY, Box
886D, Dayton, Ohio. mar15

500 24-LB. WHITE WOVE 6 1/2 ENVELOPES, printed

\$2.00, postpaid. SANOR PRESS, Box 421, Kank-
akee, Illinois.

TYPEWRITERS FOR SALE

to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

GOOD OLIVER, No. 9, \$17.00; brand-new Corona,

portable, \$30.00; rebuilt Underwood, portable,
\$35.00; Checkwriters, \$7.00 and up. Write EARL
A. WARRING, Parkersburg, Iowa. feb2

WANTED PARTNER

(CAPITAL INVESTED)
to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Professional Dancer Wants

male Partner for Apache Dance. Must be
first class. 1431 Wright St., Los Angeles. feb2

Wanted—Partner. Will Invest

small capital and service as business manager
in any size canvas show that is or can be
framed to get money. Rep., ministers, vand-
er-billie or circus on wagons, trucks or rail.
Twenty years' circus and theatrical experience
as manager, so state just what you have to
offer for consideration. Address C., BOX 226,
Billboard, Cincinnati, Ohio.

PARTNER WANTED to organize road show, nine

people, playing two new bills successfully produced
in several Little Theatres. One bill, Wild Women,
is published as book and selling well. Prefer young
man capable of playing leads. Address AUTHOR,
care Billboard, Cincinnati, Ohio.

WANTED—Party with executive ability, interest

themselves financially moving picture producing
company. If interested in picture business par-
ticulars, address L. CLAY, Billboard Office, Putnam
Bldg., New York City.

WILL INVEST small capital in any small show.

State details. WILLIAM CURTIN, 110 King St.,
New York City. Jan26

WANTED TO BUY, LEASE OR

RENT

to WORD. CASH. NO ADV. LESS THAN 25c.
to WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Frolic, Also Penny Arcade Ma-

chines in good condition. FROLIC, Billboard,
New York.

(Continued on Page 70)

Wanted To Buy—Second-Hand

Goods—Stock Saddles, Taps, Bells. No junk at any price. EDDIE SULLIVAN, care Billboard, New York City.

GERMAN BOND—Germans, Municipal Industrial Bond WELLS, 117 Lamar, Memphis, Tenn.

SLDT SCALES—Slat Machines of all kinds for export. HAWES, 117 Vine St., Philadelphia, Pa. feb2

WANTED—Set of Double Pony Harness, cheap. JAS. NASH, 340 Spring St., Wooster, O. feb2

WANTED—Black Art Cave, cheap. Answer again, E. C. 317 Gare St., Los Angeles, California.

WANTED—Fire Reels, Still, Third, Midnight Alarm, etc. PALES, 1223 E. Fayette, Syracuse, N. Y.

WANTED—Complete Corn Game with stock or 14 to 14 ft. Top, pin hinge frame, located Chicago or vicinity. M. L. SIES, 2100 Indiana, Chicago. Phone, Calumet 7056.

WANT TO BUY—Set Tympani and Cathedral Chimes or Sonobells. Have Lady's Bass Drum in case for sale. DRUMMER, Box 743, Jamestown, North Dakota. feb2

WANTED TO BUY—Second-hand Concession Tent, 12x16 ft. Want to use for Corn Game. What you got? Best price. No time to dicker. Write R. M. SPANGLER, Fairmount Park, Red Lion, Pa.

WANTED TO BUY—Second-hand Madam Zita Fortune Teller Machine for penny arcade. MRS. D. D. FARSON, 151 S. Portland Ave., Brooklyn, New York.

WANTED, BUY OR RENT—The Fall of a Nation, Vigilantes, Where Are My Children, Joseph and His Brethren, Passion Play and 12 other big road features. No junk. V. HUMPHREY, Lake View, South Carolina. feb2

WANTED TO BUY OR TRADE for Minute Picture Machine. State all in letter. PAUL NORMAN, Sullivan, Illinois.

WANTED—Tents, all sizes; Candy Floss Machines, Trucks, Concessions. Pay cash. ROSETTE, Alhaz, Ohio. feb2

WANTED TO BUY—Arcade Machines. Price must be right. JOSEPH COHEN, 191 Lincoln Place, Brooklyn, New York. jan26

WHIP, Frolic, Rolling Wave or other rides, portable. Will lease or buy for park here. Partner considered. Full particulars, lowest price. A. J. BROUSSEAU, 509 E. Street, N. W., Washington, D. C. feb2

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

FILMS FOR RENT
50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. FIRST LINE LARGE TYPE.
Figure at One Rate Only—See Note Below.

FDR RENT—Pathe Passion Play (Life of Christ film). C. J. MURPHY, Elyria, Ohio. feb16

FILMS FOR SALE—2D-HAND
50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Passion Play, Life of Christ.
WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

Slashing New Year Sale—Five
and six-reel Super Special Features, \$25.00.
Mutt and Jeff Cartoons, \$9.00. Broncho Billy Westerns, \$9.00. Two-reel Helen Holmes, \$12.00.
Two-reel Nick Carter Detectives, \$12.00.
Two-reel Chaplins, \$30.00. Posters included. Most complete stock in country. Free list.
MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. jan26

Three Big Features—One Six
and two Sevens. Rewind examination. \$100 for the tot. C. J. PEABODY, Stephensville, Florida. x

Westerns, Features, Comedies,
Serials, \$3.50 rent up. KEYSTONE FILM, Altoona, Pennsylvania.

"EAST LYNNE", 5 reels. Good condition; plenty advertising. Bargain, \$35.00. HARRISON, 390 Hickory Street, Buffalo, New York.

BARGAIN—"U. S. Government War Film", 8 reels of real action, new print, \$150. CENTRAL FILMS, Mason City, Iowa.

COMEDIES, Westerns, Feature Westerns and Dramas, one to seven-reel subjects. Send for free list, \$5.00, \$7.50 and \$10.00 per reel. Condition excellent. E. & H. FILM DIST. CORP., Box 595, Birmingham, Alabama. feb2

"EVERYBODY'S BUSINESS", 6 reels; excellent print. Great for playing American Legion Posts, load of sensational advertising. Price, \$100.00. HARRISON, 390 Hickory Street, Buffalo, New York.

FILMS FOR SALE—Send for lists. Films rented to permanent theatres at 75c per reel; road shows, \$2.00 per reel per week. References required. NATIONAL FILM BROKERS, 3907 Summit St., Kansas City, Missouri. feb16

"OEMPEY AND BRENNAN FIGHT", 5 reels. Actual picture taken at the ring side. Three prints in very good condition. A gold mine for this year. Advertising Price, \$200.00, for all three prints. HARRISON, 390 Hickory Street, Buffalo, New York.

FILMS FOR SALE—Life of President Harding, 2 reels, new, \$20; she pays, 5 reels, like new, \$10; Ozary Bunks Alone, Two Mounted Police, \$8. For outside sale all the above. PINNEY'S FILM EXCHANGE, Norfolk, Arkansas.

"FIVE NIGHTS", 6 reels; new print. Sensational Chinese dope and underworld production. Advertising Price, \$100.00. HARRISON, 390 Hickory Street, Buffalo, New York.

FOR SALE—Ten Nights Bar Room, Machines and Films. Will lease Ten Nights, Life of Christ, Buffalo BILL. Wanted, Power's G-A, head and small booth. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—"It May Be Your Daughter", "Gates of Doom", "Craving", 5-reels; 33 one, two and three-reel in good shape; shipping cases; total for \$165.00 or will sell part. O. E. G. L. E. F. Lens Marlux, \$15.00. One dollar a reel, L. L. C. O. D. J. E. CADWELL, Backus, Minnesota. x

HIS ENEMY, THE LAW, Jack Richardson, \$10; Fighter Colors, Wm. Desmond, \$15; Hush, Clara Kimball Young, \$15; Let Katy Do It, Jane Gray, \$10; The Idolators, Louise Glaum, \$10; Jim Grimsby's Boy, Frank Keenan, \$15; prices include advertising. Hundreds of one and two-reel Comedies, \$2.50 per reel up. Send 25c with order, balance C. O. D., subject to receipt examination. Write for bargain list. INDEPENDENT FILM EXCHANGE, 303 West Commerce St., San Antonio, Texas.

"IRELAND IN REVOLT", 6 reels; excellent print. Actual scenes taken in Ireland during the late revolution, showing raids, riots, reprisals and the fighting. Sensational advertising. Price, \$55.00. HARRISON, 390 Hickory Street, Buffalo, New York.

MAIL ME \$4. I'll send you 5 reels Westerns, Comedies, Dramas, privilege examination. C. O. D. balance, collect \$6. Complete, good condition. GEO. KEEPEP, 85 N. Locust St., Aurora, Illinois.

ONE THOUSAND REELS—Educational, Comedies, Dramas, Westerns and all other kind included. Write QUEEN FEATURE SERVICE, Birmingham, Alabama.

THE EYE OF THE GOVERNMENT, a three-reel detective, and three Single Reels, good condition; six reels, \$15.00. Uncle Tom's Cabin in two parts and four Single Reels, good condition; six reels, \$25.00. Examination on deposit. LOUIS GOULDIE, Mission Hill, South Dakota.

CLOSING OUT, CHEAP—Power's G-A, complete, \$100; the Powers' Mazda equipment, \$30; late Edison, \$75; Cosmograph, runs slides and film, built-in motor, drive, \$100; Pathoscope, \$75; Movie Camera, 200 ft. on reels, Tessar lens, \$100; E. Wayne Compauser, \$50; 800 Iron Frame Chairs, \$1.50; Double Asbestos Booth, \$75; Films, 1000. Send stamp for list. R. G. WETMORE, 1108 Blyston St., Boston, Massachusetts.

FDR SALE—One Simplex Motor Drive Regular Arc Lamp House. Gu ranited in first-class condition. New intermittent motion, sprockets have guards, rollers new. Everything in the best of shape. Will project rock-steady picture. First \$165.00 takes it; worth double. Better wire money; we are responsible. Return money if misrepresented. Address DRÖLINGER THEATRE SUPPLY CO., 9 South Lee St., Jacksonville, Florida. x

MOTIOGRAPH MACHINE, \$75.00; Light Plant, complete, \$55.00. CHAIG, 211 Center St., Rutland, Vermont.

NEW STEREOTICONS—Standard exhibition size, \$15; nickel plated, \$18.00; Aluminum, \$20; double, dissolving, \$30. 110-roll Microstats, with arc or 500-watt in zola burners, \$7. Cuts, circulars free. GRONBEG MFG. CO., 1510 Jackson Blvd., Chicago, Illinois. feb2

ONE DA-LITE GOLD FIBRE SCREEN, with stretcher frame, used three weeks, perfect condition; bargain, \$30.00. ATLAS MOVING PICTURE CO., 336 So. Dearborn St., Chicago. feb23

OPERA CHAIRS—600 Opera Chairs, 18 in.; Moving Picture Machines, Theatre Equipment. GENERAL SPECIALTY CO., 409 Moravia, St. Louis, Mo. feb9

SIMPLEX, Power's and Motograph Machines, rebuilt, first-class condition; big bargains. Second-hand chairs, etc. Write us your needs. ATLAS MOVING PICTURE CO., 336 S. Dearborn St., Chicago. feb23x

THREE COMPLETE Edison Exhibition Model Picture Machines for electric, in good condition, \$35 each. Send \$15, balance \$20 C. O. D., privilege examination. FRANK H. THOMPSON, Millbrook, Illinois.

TWO HUNDRED FORTY-SEVEN Sets Unused Photo-Plus on Capital Release, Near Hart Al Jennings' Westerns, half price. Send us list of your requirements. QUEEN FEATURE SERVICE, Birmingham, Alabama. feb3

for 500. The holiday business was remarkable and the New Year's midnight show was attended by 3,000 people, a report says.

TOMMIE PICKERT, "The Alpine Yodeler", wrote from Dover, O., January 7, that the "Ziz Zaz Revue" is doing good business in Ohio, and prospects look good for this year. Jack Hutchinson, Sr., is owner and manager. Others with the company are Billy Harney, straight; Jack Hutchinson, Jr., juvenile; Ray Hedrick, general business; Bobbie Savage, Gertie and Eddie Haberger, specialty trio; Midge Hyatt, soubret; Ada Miller, ingenue; George Atkins, musical director, and a chorus of eight. The only change in the company's personnel this season was the replacement of "Nig" Shope by Pickert as comedian.

THE MANY FRIENDS of Will King and his talented wife, Clair Starr, will be glad to hear of the wonderful success of the King Company, now in its thirtieth week at the Palace Hip Theater, Seattle, Wash. King's success dates back some ten years and his merry troupe has fulfilled extended engagements in nearly every large Pacific Coast city. No small portion of his rapid ascent to widespread popularity is due to his wife, an actress of unusual charm and talent. Hermie King, Will's brother, is the leader of one of the West's finest orchestras. All forms of musical interpretations are Hermie's specialties and his valuable musical support to King productions is apparent at all times. The company opened the 1924 season with a production of "The Polles of 1924", from the pen of Mr. King. For the week beginning January 5 "Don't Lie to Your Wife" was offered. Rhy Adams rejoined the company January 12. Rhy is probably the most popular singing comedienne to ever play in musical comedy in Seattle. The King cast includes Will King, Clair Starr, Bess Hill, Helen Hamilton, Lew Dunbar, Reece Gardner, Wm Hayes, Billie Bingham, Howard Evans and Harry Davis. Another high light in the big King company is the Star Trio, comprising Des Smith, Ed Reese and Jimmy Ellard, producers of close harmony. There are thirty girls in the chorus.

JACK CRAWFORD'S "Bon Ton Follies" has passed its sixteenth successful week on the Sun Circuit. With the company are Bert Valles, principal comedian; Sidney H. Fields, straight; Rose Morris, prima donna; Neva Collins (Mrs. Jack Crawford), ingenue; Marie Collins, soubret; Jewell Kelley, manager; the 4-Most-4 Quartet, comprising Charles ("Chuck") Morrison, tenor; Floyd Johnson, baritone; Ray L. Boyer, second tenor; Harold (Slim) Shand, basso. The Society Sextet Jazz Band, including Tim R. Shean, piano and director; Bert (French) Devereau, violin; Rosa Gordy, cornet; Dean S. Eyerly, trombone; Ted Fugman, clarinet and saxophone; Claude (Buddy) Mitchell, drums; Billy Margolis, Vera Chronicle, Dorothy Wayne, Belle White, Peg Boyer, Josephine Fugman, Loreta Duquesne, Nita Naliddi and Queenie Valja chorus. On Christmas the members presented Mr. Crawford with a traveling bag, fitted up with a full set of Pullman necessities, and gave Mrs. Crawford and Jack, Jr., their sixteenth-month-old son, many beautiful presents. Mr. and Mrs. Crawford spent the holidays with their former's mother, whom he had not seen in seven years, and says she is just as active as ever. During their absence the show was conducted under the management and co-partnership of Jewell Kelley, long a friend and associate of Mr. Crawford. On Christmas Day in Altoona, Pa., the entire company and house employees of the Orpheum Theater were tendered a banquet by Mr. Alteman of the Wilmer & Vincent Enterprises. There were sixty-five covers laid. On New Year's in Butler, Pa., members of the show were given a banquet at the Nixon Hotel by John Graham, whose son, John, Jr., was toastmaster.

WALT KELLAM'S "Girls, Music and Fun" Co. are "up" in three new bills to present at return dates now being played in the South. The company has been on the road twenty-four weeks and lost only one day in that time, according to Manager Kellam. Christmas week the company played the Garden Theatre, Rockingham, N. C. Upon their arrival there the members were met at the station by M. H. French, owner and manager of the Garden, who drove them to the hotel in his car. A Christmas party was held on the stage and flashlight photos taken of the members grouped around a nicely decorated tree. Mr. Kellam refers to Mr. French as one of the most obliging and courteous managers he has ever worked for and he and the other members are looking forward to their return engagement at the Garden with great anticipation. The "Girls, Music and Fun" Co. includes: "Red 'Em Up" Thad Wilkerson, principal comedian and producer; Chief Little Elk, Indian specialties and general business; Kathryn Kellam, soubret and specialties; Princess Little Elk, prima donna and specialties; Peggy Walker, toe dancer and chorus; Dixie Wilkerson, piano and chorus; Arrie Patmer and Dixie Arrie, specialties and chorus. Mr. Kellam's work at Kathryn, is working again after an illness of several days with ptomaine poisoning. Jack Penwell, steel guitar player and straight man, recently closed with the company to join the Scotch Highlanders Band, playing the winter months in Florida.

STRIPPING THE FIRSTNIGHTERS

THE first-night audience in a New York theater is sophisticated, complacent, well dressed, easily bored, prompt in the recognition of old favorites, inclined to question whatever is new in book or person of the stage, yet generous when its sense of being well entertained is reached. Its psychology is a thing no manager has ever been able to understand. Its judgment can be as easily wrong as right. It has been known to laugh a dramatic treasure off the stage and to send a hollow dramatic pretense booming up the broad way to success.

There are few things that can surprise these case-hardened veterans. One of these few things does occasionally happen. One of them has happened in a theater close to Broadway within the week.

In this playhouse Monday evening a first-night audience found itself looking over the footlights into the smoking-room of a Ship of Death. The actors were dead men and women by the plot. The ship had no steersman and no warning lights. No passenger could tell of his destination. Only the steward, a veteran long in the service of the death line, could supply the information that the boat was bound for the port of the Hereafter. The idea developed with an uncanny cleverness which carried conviction. Anybody in the house might have been a passenger on that ship. Everybody in the place leaned forward, gripped by the tenseness of the situation.

In that moment all the pretense covered by sophistication and good clothes vanished like a morning mist. The hardest boiled first-nighter was revealed as a man or woman just like any other man or woman. Understanding everything that could be touched or heard or seen round about him, he sank into the state of human unaccountability the moment the lid was lifted from the mysterious casket of the supernatural. What business has a mere playwright, we ask, under the bill of lights, to deprive an audience thus, even for a fleeting hour, without process of law, of its accustomed self-absorption? —NEW YORK (MORNING) WORLD.

WANTED TO BUY

M. P. ACCESSORIES—FILMS
50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

SKYFIRE, five reels, starring Neil Hart, America's pal, \$35.00. Two-reel Features, \$7.00. Send small deposit. Will allow examination. No lists. E. ABRAMSON, 2711 Augusta St., Chicago, Illinois.

TEN NIGHTS IN A BARROOM, \$125.00. Kidnapped in New York, \$100.00; complete Road Shows, consisting of a variety selected feature attractions, prologue and comedy and western, \$12.00. All kinds of other features. One-reel Comedies, \$7.50; two-reel Comedies, \$20.00; Serials, \$10.00. Complete set Life of Christ slides for lecture. Big bargains in complete road shows. Tell us your needs. No lists. BLAND'S ATTRACTIONS, 3021 Leivad Ave., Chicago, Illinois.

THE PASSION PLAY, Life of Christ; Joseph and His Brethren, Life of a Cowpercher, Life of Tom's Cabin are the best and best money getters today. All kinds of others. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

"WOLVES OF THE BORDER", Roy Stewart, 5 reels; "Behind the Scenes", Charlton, 2 reels. Good condition, \$10. Ten cash, balance on examination. W. J. BUNTS, 1023 Adams St., Findlay, Ohio.

2ND-HAND M. P. ACCESSORIES FOR SALE

50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Guaranteed Rebuilt Machines,
\$75.00 and up. Powers, Simplex, Motograph and others. All theatre supplies and Equipment. Bargain list and catalog. MONARCH THEATRE SUPPLY CO., 228 Union Ave., Memphis, Tennessee. jan29

BARGAIN LIST—Supplies, Slides, Machine, Tickets. GIBBS, Richland, New York.

Wanted To Buy or Rent Print

of the Passion Play. Must be in good condition. H. L. MALONE, Virginia Theatre, Washington, D. C. jan26

CASH FOR RELIGIOUS, Sensational Comedies, new or early new. State advertising. C-BOX 115, care Billboard, Cincinnati. jan26

GOOD WESTERN AND COMEDY in 1, 2, 3, 4, 5 reels. Describe fully. BOX 316, Marion, Illinois.

WANTED—100 Machines, Power's, Simplex, Motograph, Edison, DeVry, Acme, American and others. We buy all Theatre Equipment. What have you? MONARCH THEATRE SUPPLY CO., Memphis, Tenn. feb29

WILL BUY FILMS in any quantity and pay spot cash. Send full details and lowest prices for cash. INTERSTATE FILM SERVICE, 732 South Wabash Ave., Chicago, Illinois. feb2

TABLOIDS

(Continued from page 33)
ganist. Members of the stage staff are W. Rex Jewell, director; E. H. Schaffer, stage manager; M. O. Bargar, proprietors; Madge Carroll, wardrobe mistress; T. Mahe, ballet mistress, and J. H. Steeb, scenic artist. "Welcome Inn", "Verna the Vampire", "The Runaway Match", "His Jonah Day" and "The Three Weeks" are some of the recent productions offered by the company. The theater has a seating capacity of 2,500 and standing room

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

JANUARY 26, 1924



ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard no later than Friday of each week to insure publication.

When no date is given the week of January 21-26 is to be supplied.

- List of names and locations for the Route Department, including: Bent & Claire (Proctor) Yonkers, N. Y.; Burke, Walsh & Nana (Lyric) Mobile, Ala.; Burke & Betty (Hipp.) Pottsville, Pa.; Burnett, Dorothy, Co. (Cross Keys) Philadelphia; Burns & Allen (Empire) Lawrence, Mass.; Burns, Frank (Majestic) Little Rock, Ark.; Burt & Rosedale (Pantages) Portland, Ore.; Burton, Marjorie (Grand) Atlanta, Ga.; Burton & Langdon (Grand) Philadelphia; Cahill & Romaine (Nixon) Philadelphia; Calts Bros. (Pantages) Spokane 28-Feb. 2; Callahan & Bliss (Majestic) Dallas, Tex.; (Majestic) Houston 28-Feb. 2; Calvert, Catherine, Co. (Poli) Meriden, Conn.; Calvin & O'Connor (Seventh St.) Minneapolis; Cameron, Four (Temple) Rochester, N. Y.; Camille Trio (Aldine) Wilmington, Del.; Campbell, Misses (Majestic) Little Rock, Ark.; Cantor & Inval (Bijou) Woonsocket, R. I.; Capman & Capman (American) Chicago 21-26; Carleton & Ballew (Majestic) Ft. Worth, Tex.; Carleton, Two (Greedy St.) New York 24-26; Carlton, B. & B. (Lyric) Fitchburg, Mass.; Carson & Rose (Robinson) Clarksville, W. Va.; Carnival of Venice (National) Louisville 24-26; Carr, Russell (Lyric) Hamilton, Can.; Carroll & German (Regent) Detroit; Carroll, Harry, Revue (Proctor) Mt. Vernon, N. Y.

- List of names and locations for the Route Department, including: Conrad, E. & B. (Coliseum) New York; Cowan & Casey (Princess) Nashville, Tenn.; Cook & Shaw Sisters (Bijou) Birmingham, Ala.; Cook & Vernon (State) Newark, N. J.; Cook & Oatman (Orpheum) Boston; Cooke, Mortimer & Harvey (Majestic) Bloomington, Ill.; 24-26; Cooper, H. L., Co. (Princess) Nashville, Tenn.; Cooper & Lacey (Adgepoint) Chester, Pa.; Cornell, Leona & Zippy (Broadway) Springfield, Mass.; 24-26; Corrine & Humber (51st St.) New York; Cortez & Ryan (Crescent) New Orleans; Cosella & Verdi (Maryland) Baltimore; Cosmopolitan Trio (51st St.) New York; Cotton Pickers (Palace) Cincinnati; Coulter & Rose (Lyric) Birmingham, Ala.; Courtney Sisters (Pantages) Tacoma, Wash.; 28-Feb. 2; Courtney, Inez, & Co. (Orpheum) Omaha; (Palace) St. Paul 28-Feb. 2; Coyne & French (Davis) Pittsburg; Crafts & Haley (Orpheum) Germantown, Pa.; Crawford & Broderick (Bushwick) Brooklyn; Cresson & Davis (Playhouse) Passaic, N. J.; Creighton, H. & J. (Palace) Peoria, Ill.; 24-26; Cross, Wellington, Co. (Palace) Cleveland; Cross & Santora (Riverside) New York; Crouch, Clay, & Co. (Orpheum) New York 24-26; Crow, The (Temple) Detroit; Crumit, Frank (Keith) Indianapolis; Crutchfield, Cuba (Pantages) Spokane; (Pantages) Seattle 28-Feb. 2; Cullen, Jas. H. (Lyric) Richmond, Va.; Cully & Claire (Electric) Springfield, Mo.; 21-26; Cunningham & Bennett (Orpheum) Allentown, Pa.; Curtis, Julia (Pantages) San Francisco 28-Feb. 2;

- List of names and locations for the Route Department, including: D. D. H. (Rivera) Brooklyn; Dale, Bobby, & Co. (Lyric) Hoboken, N. J.; 24-26; Daly & Gray (Majestic) Milwaukee; Damerel & Valli (Lyric) Fitchburg, Mass.; Dance Creations (Coliseum) New York; Dance Shop (Orpheum) Boston; Dance Carnival (Capitol) Hartford, Conn.; Dance Frivolities (Loew) Ottawa, Can.; Dancing Wild (Majestic) Chicago; Darcy, Joe (Poli) Bridgeport, Conn.; Darc, Bros. (Scolay Sq.) Boston; Darrell, Emily (Tivoli) Chattanooga, Tenn.; Davies, Tom, Trio (Lyric) Mobile, Ala.; Davis & Darnell (Keith) Syracuse, N. Y.; Dawn, Hazel, Co. (Proctor) Newark, N. J.; DeHaven, Mr. and Mrs. Carter (Orpheum) San Francisco; DeFace, Bernard (Pantages) San Diego, Calif.; (Hoyt) Long Beach 28-Feb. 2; DeVoe, Frank (Orpheum) Seattle; (Orpheum) Portland 28-Feb. 2; Dean, Ray & Emma (Davis) Pittsburg; Decker, Paul, & Co. (Albee) Providence; Delf, Harry (Golden Gate) San Francisco; (Orpheum) Los Angeles 28-Feb. 2; Demarest & Collette (Palace) Rockford, Ill.; 24-26; Demarest, Emil (Orpheum) Madison, Wis.; 24-26; Denno Sisters & Thibault (State) Newark, N. J.; Dewey & Rogers (Metropolitan) Brooklyn; Dillon & Parler (Pantages) Minneapolis; Dixie Four (Orpheum) St. Louis; Dixon, Frank (State-Lake) Chicago; (Rialto) St. Louis 28-Feb. 2; D'Lier, Joe (Regent) Kalamazoo, Mich.; 24-26; Dobeck, Joe; Enid, Ok.; Oklahoma City 28-Feb. 2; Doner, Kitty, Co. (State) New Brunswick, N. J.; Donovan & Lee (Keith) Boston; Dooley, Jed, Co. (Pantages) San Francisco 28-Feb. 2; Dooley & Ames (Keith) Boston; Dooley & Morton (Majestic) Springfield, Ill.; 24-26; Dooley & Sales (Alhambra) New York; Dore, C. & L. (Murray) Richmond, Ind.; 24-26; Dornfield, W. C. (Riverside) New York; Dorson (Palace) St. Paul; Dove & Wood (Harris) Pittsburg; Douglas & Claire (Proctor) Albany, N. Y.; Downey & Caradge (Orpheum) New York 24-26; Downey, Harry, Revue (Empire) Fall River, Mass.; Drda, Frank (Keith) Washington; Drew, Mabel (Loew) Montreal; Drew, Mary, Co. (Pantages) San Francisco; (Pantages) Los Angeles 28-Feb. 2; Drury & Lane (Capitol) Hartford, Conn.; DuFor Boys (Albee) Providence; DuFranne, Geo. (Keith) Philadelphia; DuPonts, The (Weller) Zanesville, O.; 24-26; Dugan, Danny (Orpheum) Oakland, Calif.; (Orpheum) Fresno 31-Feb. 2; Dugan & Raymond (Cross Keys) Philadelphia; Dunbar & Turner (Strand) Brockton, Mass.; Evans, Mrs. & Evans (Pantages) St. Minneapolis; Dunlery & Chesleigh (Proctor) Schenectady, N. Y.; Dura, Cross & Rena (Avenue B) New York 24-26; Dwyer & Orma (Victoria) Wheeling, W. Va.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE. The table is mostly empty, with only the header row filled.

- List of names and locations for the Route Department, including: Carson & Kane (Victoria) Wheeling, W. Va.; Cassler & Beasley Twins (Columbia) Davenport, Ia.; 24-26; Cassons & Marie (Lyric) Mobile, Ala.; Casting Stars, Four (Maryland) Baltimore; Catalano, Henry, Co. (Hipp.) McKeesport, Pa.; Cavansugh & Cooper (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 28-Feb. 2; Cervo & Moro (James) Columbus, O.; Chabot & Tertini (Pantages) Memphis, Tenn.; Chain & Archer (Empress) Grand Rapids, Mich.; Chandon Trio (Yonge St.) Toronto; Chapman, Stanley (Clareau) Chicago; Chisholm & Breen (Crescent) New Orleans; Claire & Atwood (Lyric) Birmingham, Ala.; Claire, Teddy, Co. (Proctor) Schenectady, N. Y.; Clark, Wm., & Co. (Hoyt) Bangor, Me.; Clark & O'Neil (Lincoln Sq.) New York 21-26; Clark, H. & Band (Towers) Camden, N. J.; Clark, Johnny (Regent) Detroit; Clark, M. & A. (Poli) Wilkes-Barre, Pa.; Clasper, Edith, Co. (Flatbush) Brooklyn; Clayton & Edwards (Shea) Toronto; Clayton & Louisa (Orpheum) New York 24-26; Clemons-Belling Co. (Orpheum) Quincy, Ill.; 24-26; Clifford & Gray (Pantages) Los Angeles; (Pantages) San Diego 28-Feb. 2; Clifford, Jack (Majestic) Houston, Tex.; (Majestic) San Antonio 28-Feb. 2; Clinton Sisters (Pantages) Minneapolis 28-Feb. 2; Clinton & Rooney (Keith) Toledo, O.; Cloun Seal (Hennings) Minneapolis; Cloun Revue (Rialto) St. Louis; (Main St.) Kansas City 28-Feb. 2; Coates, Margie (Maryland) Baltimore; Code, Mlle. Ann (Orpheum) St. Louis; (Orpheum) New Orleans 28-Feb. 2; Cogert, Honey, & Broadway Five (Keith) Philadelphia; (Orpheum) Brooklyn 28-Feb. 2; Cole, Vera (Keith) Dayton, O.; Coleman, Dau, Co. (Cosmos) Washington; Coleman, Claudia, Co. (Poli) Scranton, Pa.; Coll, B. & E. (8th St.) New York; Collins, Mitt (Greely St.) New York 24-26; Combe & Nevins (Regent) New York; Comer, Larry (Weller) Zanesville, O.; 24-26; Conley, H. J., Co. (Orpheum) Germantown, Pa.; Conlin & Glass (Lyric) Hamilton, Can.; Conlon, Lockwood & Harvey (Rialto) Chicago; Conn & Albert (Majestic) Chicago; Conn, Downey & Willard (Seventh St.) Minneapolis; Connor Twins (Keith) Cincinnati.

- List of names and locations for the Route Department, including: Harry Co. (Pantages) Spokane; (Pantages) Seattle 28-Feb. 2; Four (Main St.) Kansas City; (Palace) Chicago 28-Feb. 2; Thores & Baker (Columbia) St. Louis; (Palace) Chicago 28-Feb. 2; Hillis (Grand) Tivoli Chattanooga, Tenn.; Hair & Jean (Keith) Dayton, O.; Hill, Joan & Gibson (Proctor) Schenectady, N. Y.; Jans & Thompson (Empire) Fall River, Mass.; Jans & Thompson (Grand) Oklahoma, Wis.; 24-26; Jones, Four (Princess) Montreal; Jones, W. & Co. (Empire) St. Louis; (Orpheum) New Orleans 28-Feb. 2; Jones & Co. (Pantages) Hamilton, Ontario, Can.; (Palace) Chicago 28-30; Jones (Chicago) Philadelphia; Jones, Harold (Keith) Cincinnati; Jones, Phyllis (Hoyt) St. Paul; (Hennepin) Minneapolis 28-Feb. 2; Jones, C. (Crescent) New Orleans; Alexander & Booth (Majestic) Milwaukee; Alexander Bros. & Evelyn (Capitol) Windsor, Can.; 24-26; Alexander & Phelps (Weller) Zanesville, O.; 24-26; Alexander (Pauro) Lima, O.; 24-26; Alexander (Hoyt) Chicago; Alexander & Elmore (Hoyt) Lexington, Ky.; 24-26; Alexander & Pecky (National) New York 24-26; Alexandria (Keith) Indianapolis; Alice in Toyland (Keweenaw) Charleston, W. Va.; Alice's Lady, Pats (Lyric) Canton, O.; Allen, Taylor & Barber (Majestic) Ft. Worth, Tex.; (Majestic) Little Rock, Ark.; 21-23; (Hoyt) St. Louis 24-26; Allan, H. & Harvey (Orpheum) Oklahoma City, Okla.; 24-26; Amas (54th) Toronto; Amos (Albee) Providence, R. I.; Anderson & Hart (Hoyt) Ft. Smith, Ark.; 21-26; Anderson & Graves (Temple) Detroit; Anderson Girls, Three (Orpheum) Grand Forks, N. D.; 24-26; Angel & Fuller (Lyric) Atlanta, Ga.; Anger & Baker (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 28-Feb. 2; Anger, Tom (Empire) Waukegan, Can.; (Orpheum) Vancouver 30-Feb. 2;

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder. Jan. 30-Feb. 7 (Orpheum) Vancouver, Canada. A Direction Pat Casey Agency.

- List of names and locations for the Route Department, including: Bookle, Corinne & Band (Regent) Detroit; Boyer & Bedford (Deaney St.) New York 24-26; Bredel Bros. (Palace) South Bend, Ind.; 21-26; Bloys, The (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 28-Feb. 2; Branton, Billy, Co. (Palace) Ft. Wayne, Ind.; 24-26; Brant & Perez (Palace) Indianapolis 24-26; Armstrong & Phelps (Princess) Montreal; Brant Bros. (Cosmos) San Francisco; (Orpheum) Los Angeles 28-Feb. 2; Brant, Three (Temple) Rochester, N. Y.; Brant Bros. (Franklin) Ottawa, Can.; Brant, Four (Loew) Ottawa, Can.; Ashley, Arthur, & Co. (Boulevard) New York 24-26; The Country Club (Majestic) Houston, Tex.; (Majestic) San Antonio 28-Feb. 2; Atherton, Lorraine (Poli) Worcester, Mass.; Austin & Decker (Loew) Dayton, O.; Autumn Trio (Yonge St.) Toronto; Avery, A. & C. (Broadway) Philadelphia; Avery, Gertrude, & Boys (Pantages) Saskatoon, Can.; 24-26; (Pantages) Edmonton 28-Feb. 2; Avon Comedy Four (Orpheum) New Orleans; Aikward Age (Majestic) Houston, Tex.; (Majestic) San Antonio 28-Feb. 2; Avon, Alvin (Princess) San Francisco 28-Feb. 2; Ayres, Grace, & Bro. (Washington St.) Boston.

- List of names and locations for the Route Department, including: Babcock & Dolly (Majestic) Dallas, Tex.; (Majestic) Houston 28-Feb. 2; Baggett & Sheldon (Olympia) Lynn, Mass.; Bagshaw, Bruce (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 28-Feb. 2; Baker, Bert (Orpheum) Seattle; (Orpheum) Portland 28-Feb. 2; Baker, Belle (Orpheum) Oakland, Calif.; (Orpheum) Fresno 31-Feb. 2; Baker, Walter, Co. (Harris) Pittsburg; Baker & Rogers (Pantages) Pueblo, Col.; (World) Omaha 28-Feb. 2; Bakshi, Pire (Grand) Philadelphia; (Broadway) Philadelphia 28-30; (Orpheum) Germantown 31-Feb. 2; Ball, R. E. & Bro. (Princess) Nashville, Tenn.; Ball, Four (Electric) Kansas City, Kan.; 24-26; Ball, Ho, Trio (Tivoli) Chattanooga, Tenn.; (Pantages) Los Angeles 28-Feb. 2; Barber & Jackson (Temple) Detroit; Bard, Wilkie (Keith) Philadelphia; Barlow, Andy & Louise (Greely St.) New York 24-26; Barker, Gertrude (Academy) Norfolk, Va.; Barst, Rouben A. (Pantages) Spokane; (Pantages) Seattle 28-Feb. 2; Barr, Violet (Albee) Providence 21-Feb. 2; Barr, Tracy (Orpheum) Vancouver, Can.; (Orpheum) Seattle 28-Feb. 2; Barr, Mayo & Albee (State) New York; Barrett & Faxon (Orpheum) Portland, Ore.; (Orpheum) San Francisco 28-Feb. 2; Barrows, Bessie, Co. (16th St.) Cleveland; Barrow & Co. (Palace) St. Paul; 28-Feb. 2; Barr & Frank (Hoyt) Bangor, Me.; Bartling, J. & Co. (Poli) Brook 24-26; Barton, J. & Co. (Pantages) Saskatoon, Can.; 24-26; (Pantages) Edmonton 28-Feb. 2; Barton, Sam (Lyric) Atlanta, Ga.; Barton, Bens, Revue (Majestic) Bloomington, Ill.; 24-26; Baxby & Butler (State) Buffalo; Baxby & Speck (Albee) Lincoln, Neb.; 21-26; Baxter, Billy (Cosmos) Washington; Baxter & Grace (Shaw) Toronto; Baxter, Beta (Pantages) Seattle; (Pantages) Vancouver, Can. 28-Feb. 2; Baxter, Hana & Partner (Palace) Cleveland; (Orpheum) Kansas City 28-Feb. 2; Belmonts, Three (Pantages) Minneapolis; Bell, Adelaide (Keystone) Philadelphia; Bell & Green (Majestic) Milwaukee; Bell, Gene (Keystone) Ft. Mich.; 24-26; Bell, Jack (Keystone) Philadelphia; Bell & Jason (Hoyt) Providence, R. I.; 24-26; Bence & Baird (16th St.) Cleveland.

WIG REAL HAIR. Imported. All Characters 550 East 14th St. N.Y. City. Dated. H. A. RAUCH. Successor to Klippert. 46 Cooper Square, New York.

Faber, Harry, & Co. (Orpheum) Oklahoma City, Ok., 24-26.
 Fagan's Band, orch. (Orpheum) San Francisco, (Orpheum) Oakland 28-Feb. 2.
 Fage & Wente (Fulton) Berkeley 24-26.
 Fails, Gerrie, & Co. (Alhambra) Philadelphia. Family Ford (Keith) Toledo, O.
 Fantino Sisters (Lyric) Atlanta, Ga.
 Farnell & Florence (Proctor) Syracuse, N. Y.
 Farnum, Frank, & Co. (Orpheum) Sioux City, Ia., 24-26.
 Farwell & Hatch (Pantages) Salt Lake City (Orpheum) Ogden 28-Feb. 2.
 Fay, E. A. G. (Lafayette Garden) Detroit 24-26.
 Fay, E. A. G. (Orpheum) Oklahoma City, Ok., 24-26.
 Fay & Thomas (Orpheum) Sioux Falls, S. D., 24-26.
 Faye Sisters, Four (State-Lake) Chicago.
 Fearless Flyers, Five (Labor Temple Circus) Hammond, Va., 21-Feb. 2.
 Fern & Johnson (Delaney St.) New York 24-26.
 Fejer's, Joe, Orch. (Keith) Syracuse, N. Y.
 Felix, Jim (Proctor) Syracuse, N. Y.
 Ferguson & Sunderland (Kodak) Chicago 24-26.
 Fern & Marie (Shea) Toronto.
 Fernandez, Nolie, Co. (Pantages) Portland, Ore.
 Feurist Jules (Keith) Boston.
 Fields & Pink (Palace) Cincinnati.
 Fifty Miles From Broadway (Golden Gate) San Francisco; (Orpheum) Los Angeles 28-Feb. 2.
 Fink's Mules (State) Roseland, N. J.
 First Love (Majestic) Ft. Worth, Tex.
 Fisher & Hurst (Imperial) Montreal.
 Fisher, Grace (Palace) Springfield, Mass.
 Fisher & Shepard (Metropolitan) Boston.
 Fisk & Fuller (Proctor) Ottawa, Can.
 Fitch's Minstrels (Victoria) Stoueville, O.
 Fitzgibbon, Bert (Orpheum) Tulsa, Ok., 24-26.
 Fleming Sisters, Three (Empress) Grand Rapids, Mich.
 Hemings, The (State) Brooklyn 24-26.
 Fletcher Edith (105th St.) Cleveland.
 Fluppen, Jay C. (Colonial) Erie, Pa.
 Foley & LaTour (Colonial) Utica, N. Y.
 Flies & Revue (Royal) Kansas City 24-26.
 Ford & Rice (Royal) New York.
 Ford, Mabel, Revue (Poll) Wilkes-Barre, Pa.
 Ford, Senator (Orpheum) Portland, Ore.; (Orpheum) San Francisco 28-Feb. 2.
 Ford, Margaret (8th St.) New York.
 Foster & Ray (National) New York 24-26.
 Four Horsemen (State) Pawtucket, R. I.
 Fowler, Gus (Majestic) Little Rock, Ark., 24-26.
 Fox & Sarno (Rialto) Chicago.
 Fox & Miller (American) New York 24-26.
 Fox, Harry (Lowell) Dayton, O.
 Foy, Eddie, & Family (Prospect) Brooklyn.
 Frances, Mae (Temple) Rochester, N. Y.
 Frances & Ilumic (Electric) St. Joseph, Mo., 24-26.
 Francis, Ann, Co. (Olympic) Watertown, N. Y.
 Francis, Howard & Francis (Miles) Detroit.
 Franklin-Charles Co. (Palace) Springfield, Mass.
 Frank, Enos (Poll) Scranton, Pa.
 Freda & Anthony (Palace) Chicago.
 Freeman & Morton (Orpheum) Boston.
 Fredkin & Rhoda (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 28-Feb. 2.
 Friedland, Anatol (Maryland) Baltimore.
 Friend & Spurling (Loew) Ottawa, Can.
 Fries & Wilson (Robinson-Grand) Clarksburg, W. Va.
 Frier, Trilix (Orpheum) Des Moines, Ia.; (Palace) St. Paul 28-Feb. 2.
 Friebe & Sadler (State) Memphis, Tenn.
 Frisco, Sig. (Orpheum) Los Angeles; (Hill St.) Los Angeles 28-Feb. 2.
 Full House of Melody (Garrick) Norristown, Pa.
 Fuller, Mollie (Orpheum) Denver; (Hennepin) Minneapolis 28-Feb. 2.

Garber-Davis Band (Dushwick) Brooklyn.
 Gardner, Geo. & Lily (Grand) Oshkosh, Wis., 24-26.
 Gardner, Grant (Regent) Detroit.
 Gardner & Aubrey (Strand) Sheanoadah, Pa.
 Gaswings, Ivaal (Parrot) Lima, O., 24-26.
 Geban & Gerretson (Cross Keys) Philadelphia.
 George, Jack, Duo (Orpheum) Sioux City, Ia., 24-26.
 Georgia Minstrels (Pantages) Spokane; (Pantages) Seattle 28-Feb. 2.
 Gerber, Billie, Revue (Englewood) Chicago 24-26.
 Geziss, Two (Palace) Springfield, Mass.
 Gifford & Price (Pantages) San Francisco 28-Feb. 2.
 Gilbert & Ray (Poll) Wilkes-Barre, Pa.
 Giffette & Rita (Musie Hall) Lewiston, Me.
 Girl Next Door (Opera House) York, Pa.
 Glasson, Billy (Shea) Buffalo.
 Glenn & Richards (American) New York 24-26.
 Glenn, Estelle (Loew's) State) Cleveland.
 Goff, Jean (Gordon) Middletown, O., 24-26.
 Goff, Hazel, & Bobby (Orpheum) Madison, Wis., 24-26.
 Gold & Sunshine (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 28-Feb. 2.
 Golden Gate Four (Lurie) Oakland, Calif.
 Golden Visions (Palace) Cincinnati; (105th St.) Cleveland 28-Feb. 2.
 Gode & Beattie (Rialto) Chicago.
 Golden, Jack (Strand) Washington.
 Golden, A. Co. (Pantages) Spokane 28-Feb. 2.
 Goffers, Three (State) Newark, N. J.
 Gomez Trio (Shea) Buffalo.
 Gordon & Day (Globe) Philadelphia.
 Gordon Sisters & Co. (Miller) Milwaukee.
 Gordon & Shubert (Franklin) New York.
 Gordon & Gates (Palace) Cincinnati.
 Gordon & Gille (Metropolitan) Brooklyn.
 Gordon, Robbie (Miller) Milwaukee.
 Gordon's Dogs (Columbia) St. Louis.
 Gorman, B. & E. (Irwin) Carbondale, Pa.
 Goss & Barrows (106th St.) Cleveland.
 Gould, Venita (Palace) Milwaukee; (Palace) Chicago 28-Feb. 2.
 Granados, Pepita (Orpheum) New Orleans.
 Granese, Jean (Wm. Penn) Philadelphia.
 Grant & Wallace (Keith) Lowell, Mass.
 Grant & Peeler (Hijou) Birmingham, Ala.
 Green & Myra (Hennepin) Minneapolis.
 Green, Steve (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 28-Feb. 2.
 Green, Cliff (Pantages) Edmonton, Can.; (Pantages) Calgary 28-30.
 Greene, Gene (Palace) Ft. Wayne, Ind., 24-26.
 Grey & Byron (Hipp.) Youngstown, O.
 Gullfoyle & Lang (State) Nanticoke, Pa.
 Gulran & Marguerite (Orpheum) Denver; (State-Lake) Chicago 28-Feb. 2.

Hass, Chuck (Rivoli) Toledo, O.
 Hackett & Delmar Revue (Grand) Philadelphia.
 Hafter & Paul (State) Buffalo.
 Haines, Nat (Keith) (Pantages) Los Angeles; (Pantages) San Diego 28-Feb. 2.
 Hale, Willie, & Bro. (Garrick) Norristown, Pa.

Hall, Roy S. (Pantages) Des Moines, Ia.; (Pantages) Kansas City 28-Feb. 2.
 Hall, Joe (Darius) Pittsburgh.
 Hall, Sid (Newly) Milwaukee.
 Hall, J. A. & Co. (Pantages) Des Moines, Ia.; (Pantages) Kansas City 28-Feb. 2.
 Hall, Emma & Co. (Orpheum) Omaha.
 Hall & Leister Feely (Bancroft) Philadelphia.
 Hamer, Roy Wm (Hennepin) Philadelphia.
 Hamday & W. (Orpheum) Washington, Wash., 24-26.
 Hamper, Nan (Orpheum) Rochester.
 Hamper, A. & Co. (Orpheum) Washington, Wash., 24-26.
 Hamilton, Dixie (Keith) Syracuse, N. Y.
 Hamilton & Barnes (Victoria) Holyoke, Mass.
 Hamilton Mr. & Mrs. Hare (Palace) New York.
 Harbo, The (Pantages) Portland, Ore.
 Hazy, J. Francis & Co. (Pantages) Seattle; (Pantages) Vancouver, 28-Feb. 2.
 Hazy, Inez (Orpheum) Lynn, Mass.
 Hazy, Jack (Orpheum) Brooklyn.
 Hazlet, Bert (Orpheum) Seattle; (Orpheum) Portland 28-Feb. 2.
 Hanzford, Peedies, & Co. (Temple) Rochester, N. Y.
 Harrod & Sands (Pantages) San Francisco; (Pantages) Los Angeles 28-Feb. 2.
 Harper, Mabel (Feely) Hazleton, Pa.
 Harperton & Green (Boulevard) New York 24-26.
 Harringtons, The (Music Hall) Lewiston, Me.
 Harris, Val, Co. (Keith) Lowell, Mass.
 Harris, Marion (Orpheum) Denver; (Orpheum) Omaha 28-Feb. 2.
 Harris & Holly (World) Omaha; (Pantages) Des Moines, Ia., 28-Feb. 2.
 Harrison, Fred (Keith) Lowell, Mass.
 Harrison, Chas., & Co. (Orpheum) Madison, Wis., 24-26.
 Harrison & Darling (Irwin) Carbondale, Pa.
 Hart & Breen (Scollay Sq.) Boston.
 Hartwells, The (Palace) Chicago; (Orpheum) Kansas City 28-Feb. 2.
 Harvard, Winifred & Bruce (Keith) Philadelphia.
 Haskell, Loney (State) Nanticoke, Pa.
 Havel, A. & M., Revue (8th St.) New York.
 Havesman's Animals (Pantages) Edmonton, Can.; (Pantages) Calgary 28-30.
 Hawthorne & Cook (Golden Gate) San Francisco; (Orpheum) Los Angeles 28-Feb. 2.
 Hayden & Atwood (Orpheum) Champaign, Ill., 24-26.
 Hayes, Rich. & Co. (Wm Penn) Philadelphia.
 Hayes, Brent (Washington St.) Boston.
 Hayes, Grace (Princess) Nashville, Tenn.
 Haynes, Mary (Keith) Boston.
 Haynes & Beck (Orpheum) Tulsa, Ok., 24-26.
 Hayward, Vera, & Co. (Victoria) New York 24-26.
 Healy & Cross (Temple) Rochester, N. Y.
 Heart of a Clown (Pantages) Saskatoon, Can., 24-26; (Pantages) Edmonton 28-31.
 Heath Blossom, & Co. (Temple) Rochester, N. Y.
 Hector (Victoria) Wheeling, W. Va.
 Hegedus Sisters (Majestic) Dallas, Tex.; (Majestic) Houston 28-Feb. 2.
 Hegeman's Band (Keystone) Philadelphia.
 Henry & Moore (Orpheum) Vancouver, Can.; (Orpheum) Seattle 28-Feb. 2.
 Henrys, Flying (Globe) Philadelphia.
 Henshaw, Bobby (Keystone) Philadelphia.
 Heras & Willis (Temple) Detroit.
 Herbert & Neely (Loew) London, Can., 24-26.
 Herbert, Bol, Trio (Palace) Cincinnati.
 Herlin, Lillian, & Co. (Dushwick) Brooklyn.
 Herman, Al (State-Lake) Chicago; (Orpheum) St. Louis 28-Feb. 2.
 Herrmann, Mme. (Cosmos) Washington.
 Hlatt, Ernest (Rialto) St. Louis.
 Hickey Bros. (Columbia) Davenport, Ia., 24-26.
 Hickman Bros. (Majestic) Milwaukee.
 Hildebrand & Co. (Palace) Cleveland.
 Hill & Quinnell (Capitol) Hartford, Conn.
 Hiller & Kelly (Keith) Boston.
 Hilliam, B. C. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 28-Feb. 2.
 Hill's Circus (Regent) Detroit.
 Hines, Harry (Orpheum) Oklahoma City, Ok., 24-26.
 Hinkle & Mae (Victoria) Steubenville, O.
 Hiro, Sumi & Kevo (Seventh St.) Minneapolis.
 Hoffman & Lambert (Aldine) Wilmington, Del.
 Holden & Graham (Lyric) Pittsburgh, Mass.
 Holland & Oden (Binghamton) Binghamton, N. Y.
 Holman, Harry, Co. (Keith) Cincinnati.
 Holmes & Holliston (Grand) St. Louis.
 Holmes & LaVerre (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 28-Feb. 2.
 Holt & Leonard (Keith) Portland, Me.
 Hopper, Edna Wallace (Miles) Detroit.
 Horn, Chas., Co. (Palace) Manchester, N. H.
 Hornum (Orpheum) Madison, Wis., 24-26.
 Howard, Clara (Keith) Columbia, O.
 Howard & Norwood (Pantages) Seattle; (Pantages) Vancouver, Can., 28-Feb. 2.
 Howard & Lewis (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 28-Feb. 2.
 Howard's Ponies (Keith) Lancaster, Pa.
 Howell & Turner (Keith) Boston.
 Huber, Chad & Monte (Globe) Kansas City 24-26.
 Hughes, Ray, & Pam (Palace) St. Paul.
 Hughes & Merritt Co. (Pantages) Edmonton, Can.; (Pantages) Calgary 28-30.
 Huland, Clara (Keith) Philadelphia.
 Hurlo (Playhouse) Passaic, N. J.
 Hurst & Vogt (Keith) Philadelphia.
 Hyatt (Fulton) Brooklyn 24-26.
 Hyland, Grant & Hyland (Hipp.) Sacramento, Calif., 24-26; (Hipp.) San Francisco 27-Feb. 2.
 Hynes, J. H., Co. (Proctor) Troy, N. Y.

Jeffrie, Flenette (Keith) Columbus, O.
 Johnny's New Car (Orpheum) Allentown, Pa.
 Johnson & Hayes (National) Louisville 24-26.
 Johnson, J. Rosamond, & Co. (Orpheum) Joliet, Ill., 24-26.
 Johnson, Harry (Orpheum) Des Moines, Ia.; (Orpheum) Kansas City 28-Feb. 2.
 Jones & Leigh (Waller) Zanesville, O., 24-26.
 Jones & Lee (Poll) Meriden, Conn.
 Jones, Garrison Co. (Palace) Indianapolis 24-26.
 Joy, Al & Mabel (Miles) Detroit.
 Just Out of Knicker (Keith) Washington.
 Kalkin & Stanley (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 28-Feb. 2.
 Kane & Herman (Orpheum) San Francisco; (Orpheum) Oakland 28-Feb. 2.
 Kane, Edna's (Memphis) Tenn.
 Kate & Wiley (Pantages) Kansas City; (Pantages) Memphis 28-Feb. 2.
 Kaufman & Lillian (Palace) Pittsfield, Mass.
 Kay, Hamlin & Kay (Palace) Cleveland.
 Kay, Spangler Co. (Empire) Lawrence, Mass.
 Keane & Whitney (Majestic) Ft. Worth, Tex.
 Keane & Williams (Orpheum) Champaign, Ill., 24-26.
 Kelly, Julia (State) New York.
 Kellam & O'Dare (Globe) Philadelphia.
 Kelly, Walter C. (Flatbush) Brooklyn.
 Kelly, Mary (Orpheum) Kansas City; (Orpheum) St. Louis 28-Feb. 2.
 Kelly, Tom (Lyric) Mobile, Ala.
 Kelly, Norah (Columbia) Davenport, Ia., 24-26.
 Kelton, Bert (Keith) Portland, Me.
 Kennedy & Peterson (Harris) Pittsburgh.
 Kennedy, Frances (Scollay Sq.) Boston.
 Kenny & Hollia (Liberty) Lincoln, Neb., 21-26.
 Keno, Reyes & Melrose (Orpheum) Aberdeen, S. D., 24-26.
 Kent & Allen (Majestic) Milwaukee.
 Kentucky Colonels (Able) Easton, Pa.
 Kerr & Weston (Orpheum) Kansas City; (Orpheum) St. Louis 28-Feb. 2.
 Kessler & Morgan (Imperial) Montreal.
 Kikuta Japs. (Royal) New York.
 Kimball & Gosan (Capitol) Hartford, Conn.
 Kinor & Fratio (Proctor) Troy, N. Y.
 King & Irwin (Keith) Montgomery, Ala.
 King Solomon, Jr. (Alhambra) Philadelphia.
 King & Beatty (Lyric) Richmond, Va.
 Kirby & Kleiss (Garrick) Norristown, Pa.
 Kirkland, Paul, & Co. (Empress) Itecarur, Ill., 24-26.
 Kismet Sisters (Poll) Wilkes-Barre, Pa.
 Kiner & Heaney (Grand) St. Louis.
 Kitz, Albert (G. H.) Baldwin, Wis., 21-Feb. 2.
 Klax & Brilliant (Majestic) Grand Island, Neb., 24-26.
 Klep, Mel (Alhambra) Philadelphia.
 Koban Japs. (Novelty) Topeka, Kan., 24-26.
 Kodah (Electric) Joplin, Mo., 24-26.
 Kramer & Boye (Majestic) Springfield, Ill., 24-26.
 Kramer, Birdie (Orpheum) Wichita, Kan., 24-26.
 Kroone (Majestic) Cedar Rapids, Ia., 24-26.
 Krug & Kaufman (Palace) Brooklyn 24-26.
 Kuhn, Kurt & Edith (Boulevard) New York 24-26.
 Kuhn, Three White (Novelty) Topeka, Kan., 24-26.
 Kyle, Howard, Co. (Shea) Toronto.

LaDelle & Adams (Olympic) Seattle, Wash.
 LaFleur & Portia (Hennepin) Minneapolis 21-Feb. 2.
 LaMar, Leona (Palace) Brooklyn 24-26.
 LaMer, Harry, Co. (State) New Brunswick, N. J.
 LaPala (Harris) Pittsburg.
 LaPalmaris, Trio (Hipp.) Baltimore.
 LaParris, Three (Hipp.) Baltimore.
 LaParris Revue (Miles) Detroit.
 LaPlano, Frederick (Kinema) Salt Lake City, Utah.
 LaRue, Grace (Palace) New York.
 LaSalle, Bob, & Co. (Rialto) Chicago.
 LaVas, Dancing (Palace) Brooklyn 21-26.
 LaVigne, Jack (Adgepoint) Chester, Pa.
 LaVigne & Marie (Palace) Waterbury, Conn.
 LaVoy & Lane Revue (Boulevard) New York 24-26.
 LaZellus, Ariel (Martha Washington) Detroit 24-26.
 Lady Teen Mel (Loew) Dayton, O.
 Lahr & Mercedes (Orpheum) Seattle; (Orpheum) Portland 28-Feb. 2.
 Laird, Horace, & Five Jesters (Indoor Circus) Richmond, Va., 21-Feb. 2.
 Lambert & Fish (Orpheum) Denver; (Orpheum) Des Moines, Ia., 28-Feb. 2.
 Lambert (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 28-Feb. 2.
 Land of Fantasy (Lyric) Indianapolis.
 Land of Fantasy (State-Lake) Chicago.
 Lander Bros. (Loew) London, Can., 21-26.
 Lane & Harper (Majestic) Ft. Worth, Tex.
 Lang & O'Neill (Broadway) New York.
 Langford & Frederica (Pantages) Seattle; (Pantages) Vancouver, Can., 28-Feb. 2.
 Lansing, Charlotte (Imperial) Montreal.
 Larazolais, The (Strand) Rome, N. Y., 24-26; (Andorium) Quebec, Can., 28-Feb. 2.
 Larmer & Hudson (Lyric) Columbia, S. C.
 Lashay, Gen. (Pantages) Pueblo, Col.; (World) Omaha 28-Feb. 2.
 Lauren & Ladbare (Electric) Joplin, Mo., 21-26.
 Lawbreakers, The (Nixon) Philadelphia.
 Lawlor, Chas., Co. (Rearse) Charleston, W. Va.
 Lawrence, David, Jr. (Empress) Grand Rapids, Mich.; (Temple) Detroit 28-Feb. 2.
 Lawton (Cross Keys) Philadelphia.
 Lazar & Dale (Orpheum) Germantown, Pa.
 Ledford, John (Colonial) Uta, N. Y.
 Ledwith, The (Proctor) Albany, N. Y.
 LeMire, George (State-Lake) Chicago.
 LeRoy & Lytton (Liberty) Lincoln, Neb., 24-26.
 Lee, Endly, & Co. (Orpheum) Des Moines, Ia.
 Leola Lullulian Trio (American) New York 24-26.
 Leovitt & Lockwood (Hill St.) Los Angeles.
 Ledy & Ledy (State) Nanticoke, Pa.
 Lee & Jones (Poll) Meriden, Conn.
 Lee, Laurel (Loe) Ft. Smith, Ark., 24-26.
 Leonard & Granston (Lyric) Hamilton, Can.
 Leonard, Gen. (Nathant) Louisville 24-26.
 Leoni, O. K. (Robinson) Clarksburg, W. Va.
 Leighton & Dullall (Regent) Kalamazoo, Mich., 24-26.
 Leipsic (Musie Hall) Lewiston, Me.
 Leo, Prince (Columbia) Davenport, Ia., 24-26.
 Leon & Mizz (Palace) Manchester, N. H.
 Leonard, Edith (Temple) Hartford.
 Leonard, Benny (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 28-Feb. 2.
 Leonard & Gerard (Harris) Fall River, Mass.
 Lester & Stuart (Hoyt) Boston.
 Lester, A. & D. (Lyceum) Canton, O.
 Lester, Great (Grand) Marion, Ind., 21-26.
 Leviathan Band (Palace) Milwaukee; (Palace) Chicago 28-Feb. 2.
 Levy, Bert (Proctor) Albany, N. Y.

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 Copper Square, New York

JANUARY 26, 1924

Alber, Geraldine, Trio (Bijou) Birmingham, Ala. 24-26.
Aller, Walter, & Co. (State) Memphis, Tenn. 24-26.
Alton, Packer & Selz (23rd St.) New York. 24-26.
Alton, Billy, Co. (Arcade) Jacksonville, Fla. 24-26.
Alto (Pantages) Los Angeles; (Pantages) San Francisco 28-Feb. 2.

Phillips, Four (Pantages) Salt Lake City; (Orpheum) Ogden 28-Feb. 2.
Phillips, Evelyn, & Co. (American) New York 24-26.
Phillon, Duncan & Joyce (Lyric) Atlanta, Ga. 24-26.
Phonell Four (Peeley) Haeleton, Pa. 24-26.
Pheasant & Bona (Greely Sq.) New York 24-26.
Pierce & Ryan (Bushwick) Brooklyn. 24-26.
Pierce, Elmore, & Co. (Grand) Marion, Ind. 24-26.
Pietro (Farrut) Lima, O., 24-26.

Salle & Robles (Yonge St.) Toronto.
Salon Singers (Arcade) Jacksonville, Fla.
Samaroff & Sonda (Lyric) Indianapolis.
Samuels, Rae (Palace) Cleveland.
Sandall Sisters' Revue (Broadway) Springfield, Mass., 24-26.

Teka (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 28-Feb. 2.
Temple Four (Majestic) Chicago.
Terry, Sheila, Co. (Lycenm) Canton, O.
Texas Four (Broadway) Philadelphia.
Teasle, Dave, Co. (Keith) Toledo, O.

Alber, Geraldine, Trio (Bijou) Birmingham, Ala. 24-26.

Phillips, Four (Pantages) Salt Lake City; (Orpheum) Ogden 28-Feb. 2.

Salle & Robles (Yonge St.) Toronto.

Teka (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 28-Feb. 2.

Whiting & Burr (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 28-Feb. 2.
Widener, Rusty (Majestic) Little Rock, Ark.; (Grand) St. Louis, Mo., 28-Feb. 2.
Wilbert, Raymond (Temple) Rochester, N. Y.
Wilson & Adams (Keith) Dayton, O.
Wilharts, The (Pantages) Vancouver, Can.
Wilkins & Wilkins (Hipp.) Baltimore.
Williams & Taylor (405th St.) Cleveland.
Williams, Billy, Co. (Keith) Montgomery, Ala.
Williams & Keane (Keith) Washington.
Williams & Keane (Broadway) New York.
Wilson & Jerome (Columbia) Erie, Pa.
Wilson Bros. (Proctor) Newark, N. J.
Wilson, Charlie (Orpheum) Quincy, Ill., 24-26.
Wilson, A. & A. (Palace) Flint, Mich., 24-26.
Wilson, A. H. (Loew) Montreal.
Wilson-Aubrey Trio (Orpheum) Oakland, Calif.; (Orpheum) Fresno 31-Feb. 2.
Wilton, Lou (Franklin) Ottawa, Can.
Winifred & Brown (American) New York 24-26.
Winnel Louis (Pantages) Portland, Ore.
With, May, & Family (Orpheum) Denver.
Wohlman, Al (Orpheum) Brooklyn.
Wolkast & Girlie (Loew) Montreal.
Wood, Britt (Pantages) Spokane; (Pantages) Seattle 28-Feb. 2.
Wood, Wee Georgie (Keith) Syracuse, N. Y.
Wood & Wyde (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 28-Feb. 2.
Work, Frank, & Co. (Pantages) Spokane; (Pantages) Seattle 28-Feb. 2.
World of Make Believe (Palace) Milwaukee; (State-Lake) Chicago 28-Feb. 2.
Worman & Mark (Pantages) Los Angeles; (Pantages) San Diego 28-Feb. 2.
Wrocker, The (Palace) Springfield, Mass.
Wylie & Hartman (Pantages) Minneapolis.
Wyse, Ross, Co. (Pantages) Salt Lake City; (Orpheum) Ogden 28-Feb. 2.
Yamamoto Duo (Orpheum) Tulsa, Ok., 24-26.
Yankee Four (Palace) Flint, Mich., 24-26.
Yarmark (Hennepin) Minneapolis.
Yellerons, Four (Pantages) Minneapolis 28-Feb. 2.
Yerke's Orch. (Keith) Boston.
Yetta & Maxwell (State) New York.
Yip Yip Yaphankers (Majestic) Dallas, Tex.; (Majestic) Houston 28-Feb. 2.
Yong Wong Bros. (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 27-Feb. 2.
York & Lord (Keith) Portland, Me.
York & King (Skoa) Buffalo.
Young, Madelyn, & Southern Singers (Majestic) Cedar Rapids, Ia., 24-26; (Columbia) Davenport 27-30.
Young, Margaret (Orpheum) San Francisco; (Golden Gate) San Francisco 28-Feb. 2.
Zeek & Randolph (Majestic) Dallas, Tex.; (Majestic) Houston 28-Feb. 2.
Zelaya (Skoa) Toronto.
Zelma Bros. (105th St.) Cleveland.
Ziegler, H. & L. (Lyceum) Canton, O.
Zink & Breit (Orpheum) Denver; (Orpheum) Omaha 28-Feb. 2.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bachans, Wm.: Boston 23.
Bock, Helen: Toledo, O., 29.
Bourskaya, Ina: Chicago 29.
Casals, Pablo: Washington, D. C., 24; (Carnegie Hall) New York 26.
Chailin, Feodor: Detroit 28.
Chaff Dancers: (Carnegie Hall) New York 26.
Chicago Civic Opera Co.: (Auditorium) Chicago 21-26; (Boston O. H.) Boston 25-Feb. 9.
Duncan Dancers: Chicago 27; Detroit 29.
Dupre, Marcel: Boston 23.
Enesco, Georges: St. Louis 29.
Farrar, Geraldine: Cleveland 29.
Frennd, Mary: Boston 25-26.
Gauthier, Eva: Boston 29.
Hamilton, Ira: Chicago 27.
Hayden, Ethel: Boston 27.
Hayes, Roland: Philadelphia 29.
Helfetz, Jascha: Portland, Ore., 28.
Hempel, Ericda: Cincinnati 28.
Hutchinson, (Aeolian Hall) New York 26.
Kreiser, Fritz: Cincinnati 25; Chicago 27; New York City 29.
Impresario Opera Co., Francis J. Tyler, bus. mgr.: Columbus, Miss., 23; Birmingham, Ala., 25; Tallahassee, Fla., 27; Jacksonville, Fla., 31.
Kochanski, Paul: Rochester, N. Y., 30.
Laros, Earle: (Aeolian Hall) New York 27.
London String Quartet: Chicago 27.
McCormack, John: Birmingham, Ala., 23.
Maier, Guy: Chicago 24.
Moro, Mme. Yolanda: Cincinnati 25-26.
Metropolitan Opera Co.: New York Nov. 5, 1933.
New York Trio: (Aeolian Hall) New York 25.
Padewski, Louis: Chicago 27; Milwaukee 29; Springfield 31; St. Louis Feb. 1.
Powell, John: Boston 27.
Rachmaninoff: Philadelphia 24; Baltimore 25.
Seidel, Toscha: Washington, D. C., Feb. 1.
Simonds, Bruce: New Haven, Conn., 25.
Sonsa's Band: Oklahoma City, Ok., Feb. 2.
St. Denis, Ruth, & Co.: St. Louis, 25-26.
Stanley, Helen: Boston 27.
Thibaud, Jacques: Montreal, Can., Feb. 1.
Thomas, John Charles: Rochester, N. Y., 23.
Zimmerman, Reinhold: Rochester, N. Y., 30.
Zinbalt, Eliza: Boston 27.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Studebaker) Chicago Dec. 23, indef.
Able's Irish Rose: (Colonial) Cleveland, indef.
Able's Irish Rose: (Republic) New York May 22, indef.
Adrienne: (Tremont) Boston Jan. 7-Feb. 2, indef.
Aunt We All: (Gaiety) New York May 21, indef.
Artists and Models: (Shubert) New York Aug. 16, indef.
Bat, The: Tyler, Tex., 23; Longview 24; Marshall 25.
Bat, The (City Co.): (Broad St.) Newark, N. J., 21-26.
Bat, The: Santa Barbara, Calif., 23; Santa Maria 24; Oakland 27-Feb. 2, indef.
Battling Butler: (Selwyn) New York Oct. 8, indef.
Behave Yourself Betty Emma Banting Co.: Columbia, S. C., 23; Charlotte, N. C., 24; Greenville, S. C., 25; Asheville, N. C., 26.
Berkeley Comedians: (Arlington) Boston Jan. 16, indef.

Best People: (Adelphi) Chicago Nov. 12, indef.
Blossom Time (No. 1): (Auditorium) Toledo, 24-26; (Shubert) Detroit 27-Feb. 2.
Blossom Time (No. 3): Jackson, Tenn., 23.
Memphis 24-26; Hot Springs, Ark., 28; Little Rock 29; Helena 30; Clarksdale, Miss., 31; Greenwood, Feb. 1; Greenville 2.
Bridge, Al & Lolie, Co.: (Garden) Kansas City, Mo., Dec. 16, indef.
Bringing Up Father, John T. Pearsall, mgr.: Lake Charles, La., 23; Franklin 24; Lafayette 25; Morgan City 26; New Iberia 28; Houma 29; Tupelo, Miss., 31; Aberdeen Feb. 1; Columbus 2.
Carter, Mrs. Leslie: (Poll) Washington, 21-26.
Cat and the Canary: (Apollo) Atlantic City, N. J., 21-26; (Bronx O. H.) New York 28-Feb. 2.
Cat and the Canary: (Murat) Indianapolis 21-26.
Dumbells, The, in Cberio: Vancouver, B. C., Can., 21-26; Calgary, Alta., 28-30; Edmonton 31-Feb. 2.
Cat and the Canary: Spokane, Wash., 24-25; (Metropolitan) Seattle 27-30; (Hipp.) Portland, Ore., 21-Feb. 2.
ChangeLings, The: (Blackstone) Chicago Jan. 21, indef.
Charlot's, Andre, Revue of 1924: (Times Sq.) New York Jan. 9, indef.
Chanse-Souris: (Garrick) Chicago Dec. 16, indef.
Chicken Feed: (Little) New York Sept. 24, indef.
Chinling Vine (No. 1): (Montauk) Bro-Klyn 28-Feb. 2.
Cowl, Jane: (Solway) Boston 21-Feb. 2.
Dancers, The, with Richard Bennett: (Broadhurst) New York Jan. 14, indef.
Dirichstein, Leo, in The Business Widow: (Cort) Chicago Jan. 13, indef.
Eltinge, Julian-Tom Brown Revue: (New Detroit) Detroit 21-26.
Fanzastics (Henry Miller's): New York Jan. 14, indef.
First Year, with Frank Craven: (Hollis St.) Boston Jan. 7, indef.
First Year: Streator, Ill., 23; LaSalle 24; Ottawa 25; Iowa City, Ia., 29; Cedar Rapids 30; Madison, Wis., Feb. 2.
Fiske, Mrs., in Mary, Mary, Quite Contrary, Frank C. Griffith, mgr.: (Princess) Toronto 21-26; (Nixon) Pittsburgh 28-Feb. 2.
Fool, The: Charles Hunt, mgr.: (Auditorium) Baltimore 21-Feb. 2.
Fool, The, H. E. Smith, mgr.: Salt Lake City, Utah, 21-26; (Mason O. H.) Los Angeles, Calif., 28-Feb. 9.
Fool, The (Co. D): Hot Springs, Ark., 23; Little Rock 24-25; Toyarkana 26; Shreveport, La., 27; Lake Charles 28; Houston, Tex., 29-30; Galveston 31; San Antonio Feb. 1, 2.
For All of Us, with Wm. Hodge: (Ambassador) New York Jan. 14, indef.
Gift, The: (Greenwich Village) New York Jan. 22, indef.
Gingham Girl: (Lyric) Philadelphia Jan. 7, indef.
Gingham Girl: (Southern) Monroe, La., 23; Alexandria 24; Lake Charles 25.
Gile and Tole, with Mann & Sidney: (La Salle) Chicago Jan. 26, indef.
Good Morning Dearie: Greenwood, Miss., 23; Greenville 24; Vicksburg 25; Jackson 26; Mobile Ala., 27-28; Meridian, Miss., 29; Selma, Ala., 30; Montgomery 31; Columbus, Ga., Feb. 1; Macon 2.
Greenwich Village Follies, John Sheeby, mgr.: (Teck) Buffalo 21-26; (Royal Alexandra) Toronto 28-Feb. 2.
Greenwich Village Follies: (Shubert) Boston, Jan. 14, indef.
Gypsy Jim, with Leo Carrillo: (40th St.) New York Jan. 14, indef.
Hampton, Walter, Co.: (National) New York Dec. 17, indef.
Hell Bent For Heaven (special matinee): (Klaw) New York Dec. 30, indef.
Highwayman, The, with Jos. Sebildkraut: (Playhouse) Chicago Dec. 23-Feb. 2.
Homecoming House: (Central) Chicago Dec. 23, indef.
Hurricane, with Olga Petrova: (Frolic) New York Dec. 24, indef.
I'll Say She Is: (Shubert) Cincinnati 21-26.
In the Next Room: (Vanderbilt) New York Nov. 27, indef.
In Love With Love: (Lyceum) Baltimore 21-26; (Adelphi) Philadelphia 25-Feb. 2.
Innocent Eyes: (Shubert) Philadelphia Jan. 21, indef.
Irene: (Shubert) Kansas City, Mo., 20-26; St. Louis 27-Feb. 2.
Jolson, Al, in Bombo: (Apollo) Chicago 6-26.
Kid Boots, with Eddie Cantor: (Earl Carroll) New York Dec. 31, indef.
Kiki, with Lenore Ulric: (Powers) Chicago Dec. 24, indef.
Lady, The, with Mary Nash: (Empire) New York Dec. 4, indef.
Lady in Ermine: (Detroit O. H.) Detroit 21-26.
Last Warning (Southern): Columbus, Ga., 21; Atlanta 24-26; Birmingham, Ala., 28-30; Selma 31; Meridian, Miss., Feb. 1; Mobile, Ala., 2.
Lauder, Sir Harry: (Boston O. H.) Boston 21-26.
Laugh, Clown, Laugh, with Lionel Barrymore: (Belasco) New York Nov. 25, indef.
Lightnin' (Western): (National) Washington, 21-26; (Ford) Baltimore 28-Feb. 9.
Little Miss Bluebeard, with Irene Bordoni: (Lyceum) New York Aug. 28, indef.
Little Jessie James: (Longacre) New York Aug. 15, indef.
Little Nellie Kelly: (Cohan's Grand) Chicago Dec. 16, indef.
Little Nellie Kelly: (Shubert) New Haven, Conn., 21-26; Holyoke, Mass., 28; Pittsfield 29; Northampton 30; Greenfield 31; Schenectady, N. Y., Feb. 1-2.
Living Mask: (Forty-Fourth St.) New York Jan. 21, indef.
Lollipop: (Knickerbocker) New York Jan. 21, indef.
Love Child with Janet Beecher: (Cox) Cincinnati 21-26.
Love in a Cottage, with Emily Stevens: (Garrick) Detroit 21-26.
Luzifers: (American) St. Louis 21-26.
Lullaby, The, with Florence Reed: (Hipp.) Chicago Jan. 21, indef.
Maid of the Mountains: (Walker) Waukegan, Man., Can., 21-26; (Empire) Saskatoon, Sask., 28-30; (Regina) Regina 21-Feb. 2.
Magic Ring, with Miltz: (Majestic) Buffalo 21-26; (New Detroit) Detroit 27-Feb. 2.
Mantell, Robert B.: (Victory) Dayton, O., 21-26; (Macaulay) Louisville, Ky., 28-Feb. 2.
Marcus Show of 1924: A. R. Marcus, mgr.: (Laurie) Oakland, Calif., 21-26.
Martin-Harvey, Sir: (Royal Alexandra) Toronto, Can., 21-26.

Marionette Man: (Garrick) Washington 21-26.
Mary Jane McKane: (Imperial) New York Dec. 25, indef.
Meet the Wife: (Klaw) New York Nov. 26, indef.
Miracle, The: (Century) New York Jan. 10, indef.
Moscow Art Theater: (Jolson) New York Jan. 14, indef.
Merton of the Movies: (Broad St.) Philadelphia Jan. 7-26.
Myster Pitt: (Thirty-Ninth St.) New York Jan. 22, indef.
Moonlight: (Jefferson) St. Louis 21-26.
Music Box Revue: (Music Box) New York Sept. 17, indef.
Music Box Revue: (Grand) Cincinnati 21-26; (Hartman) Columbus 28-Feb. 2.
Myers & Oswald's Peeka-Boo Players: (Grand) Casey, Kan., 21-26; (O. H.) Sedan 28-Feb. 2.
Night of the Fourth St.: New York Dec. 26, indef.
Nervous Wreck, The: (Harris) New York Oct. 9, indef.
Nervous Wreck, with Taylor Holmes: (Sam H. Harris) Chicago Dec. 23, indef.
New Poor, The: (Playhouse) New York Jan. 7, indef.
O'Hara, Elske: Rochester, N. Y., 23; Canandaigua 24; Albany 25-26; Utica 28-29; Watertown 30; Ottawa, Can., 31-Feb. 2.
Old Soak with Tom Wise: (Princess) Chicago Oct. 21, indef.
Old Homestead, A. Piton, mgr.: Covington, Va., 23; Clifton Forge 24; Winchester 25; Front Royal 26.
Ole and His Sweetheart, F. D. Whetten, mgr.: Wilmet S. H., 23; Okeech, Minn., 25; Chokio 26; Ithaca, N. Y., 30; Veldin 31.
One Kiss: (Fulton) New York Nov. 27, indef.
Other Rose, with Ray Bainter: (Morosco) New York Dec. 29, indef.
Ott, Bob, Musical Comedy Co.: (Utopia) Painesville, O., 21-26; (Columbia) Alliance 28-Feb. 2.
Outward Bound: (Bitz) New York Jan. 7, indef.
Partners Again, with Bernard & Carr: Newark, N. J., 21-26.
Patton, W. B., in The Slow Poke, Frank B. Smith, mgr.: Maryville, Mo., 23; Creston, Ia., 24; Bed Oak 25; Galatin, Mo., 29; Washington 27.
Poppy, with Madge Kennedy: (Apollo) New York Sept. 3, indef.
Potters, The: (Plymouth) New York Dec. 8, indef.
Race with the Shadow: (Special matinee) (Garrick) New York Jan. 20, indef.
Rain, with Jennie Egan: (Maxine Elliott) New York Nov. 7, indef.
Red Light Annie, with Mary Ryan: (Belasco) Washington, 21-26.
Rise, Rosie O'Reilly: (Liberty) New York Dec. 25, indef.
Robson, May, A. Piton, mgr.: (Hellig) Portland, Ore., 24-26; Eugene 28; Medford 29.
Bedding, Calif., 30; Chico 31; Sacramento Feb. 1-2.
Roseanne: (Greenwich Village) New York Dec. 23, indef.
Romaine Wild, with Miller and Lyles: (Colonial) New York Oct. 29, indef.
Saint Joan: (Garrick) New York Dec. 28, indef.
Sally, Irene and Mary: Clarksdale, Miss., 23; Helena, Ark., 24; Hot Springs 25; Little Rock 26; Monroe, La., 27; Shreveport 28-29; Alexandria 30; Baton Rouge 31; Lafayette Feb. 1; Lake Charles 2.
Sally, Irene and Mary: Newark, N. J., 21-26; Jersey City 28-Feb. 2.
Scamian, Walter: (Grand) London, Ont., Can., 25-26.
Seventh Heaven: (Booth) New York Oct. 30, indef.
Shadow, The: (Adelphi) Philadelphia Jan. 21, indef.
Shame Woman, The: (Comedy) New York Nov. 5, indef.
Show Off: Bridgeport, Conn., 23; Waterbury 24; London 25-26.
Stable Along: (The Majesty's) Montreal, Can., 21-26.
Skinner, Otis, in Sancho Panza: (Colonial) Boston 7-26.
Slout, L. Verne, Players: Yates Center, Kan., 23; Reece 24; Fall River 25; Scranton 28; Lyndon 29; Hillsboro 30; Lost Springs 31; Alta Vista Feb. 1; Parkerville 2.
So This Is London: Hudson, N. Y., 23; Pittsfield, Mass., 24; Northampton 25-26.
Song and Dance Man, with George M. Cohan: (Hudson) New York Dec. 31, indef.
Sothern & Marlowe: (Great Northern) Chicago 21-26; (Hayden) Milwaukee 28-Feb. 2.
Spook Sonata, The: (Provincetown) New York Jan. 5, indef.
Spring Cleaning: (Eltinge) New York Nov. 9, indef.
Stepping Stones, with Fred Stone: (Globe) New York Nov. 9, indef.
Sunan: (Princess) New York May 24, indef.
Swan, The: (Hart) New York Oct. 23, indef.
Sweet Little Devil: (Astor) New York Jan. 21, indef.
Tambis: (Belmont) New York Oct. 1, indef.
Theater Guild Repertory Co.: (Walnut St.) Philadelphia 21-Feb. 16.
Think-Think: (Garrick) Philadelphia Jan. 7, indef.
Tina Fine: (The World: (Neighborhood) New York Dec. 27, indef.
Three Men of Yesterday: (Auditorium) Quebec, Can., 21-25; (Empire) Hones Falls, N. Y., 28-30; (Strand) Home 31 Feb. 2.
Topics of 1923, with Delaysia: (Winter Garden) New York Jan. 14, indef.
Topsy and Eva, with Duncan Sisters: (Selwyn) Chicago Dec. 30, indef.
Uncle Tom's Cabin (Newton & Livingston's Co.), Thos. A. Don, bus. mgr.: Hanover, Pa., 24; Waynesburg 25; Chambersburg 26; Carlisle 28; Middletown 30; Steelton 31.
Uncle Tom's Cabin (Newton & Livingston's Co., H. T. Hoag, Aton, bus. mgr.): Xenia, O., 23; Paris 21; Hamilton 25-26.
Uncle Tom's Cabin: (Stetson's) C. F. Ackerman, mgr.: Vallejo, Calif., 23; Santa Rosa 24; Sacramento 25-26.
Unwanted Child: Leansport, Ind., 25; Bloomington Ill., 28; Peoria Feb. 2.
Up She Goes (No. 1): Duluth, Minn., 21-26; Hancock, Mich., 28; Calumet 29; Marquette 30; Escanaba 31; Menominee Feb. 1; Marquette, Wis., 2.
Up She Goes: (Willbur) Boston Jan. 7, indef.
Vanities: (Ford) Baltimore 21-26.
Warfield, David St. Paul, Minn., 23; (Metropolitan) Minneapolis 21-26; Billings, Mont., 28; Butte 29; Helena 30; Missoula 31; Spokane, Wash., Feb. 1-2.
Way Down South, Bernard McGraw, mgr.: Kingston, N. Y., 29; Saugerties 29; Catskill 30; Stamford 31; Delhi Feb. 1; Walton 2.
Whispering Wire (No. 1): (Plymouth) Boston Dec. 24, indef.
White Cargo: (Daly) New York Dec. 24, indef.

Whitealide, Walker, L. J. Rodriguez, mgr.: Kalamazoo, Mich., 23; (Powers) Grand Rapids 24-26.
Whole Town's Talking: (Bijou) New York Aug. 22, indef.
Willow: (Cascino) New York Feb. 7, indef.
Wynn, Ed., in The Perfect Fool: Butte, Mont., 23; Billings 24; Blainmarck, N. D., 25; Fargo 26; (Walker) Winnipeg, Man., Can., 28-Feb. 2.
Young's, Ned, Show, H. K. Felts, mgr.: Shapness, W. Va., 23; Clothier 24; Nells 25; Whitesville 26.
Zeno: (Chestnut St.) Philadelphia Jan. 7, indef.
Ziegfeld Follies: (Colonial) Chicago Dec. 24, indef.
Ziegfeld Follies (New Edition): (New Amsterdam) New York Oct. 20, indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Acorn Serranaders, T. S. Wheeler, mgr.: (Acorn Banding Academy) Roanoke, Va., Nov. 23, indef.
Ague's, Jimmy, Orch.: (Bowman's Dance Gardens) Youngstown, O., Sept. 17, indef.
Allen's, Jenn, Band, Patterson, La., 21-26.
Barbours's Million-Dollar Band: Jackson, Mich., 20-21; Hillsdale 25; (Temple) Toledo, O., 26 Feb. 1.
Baker's, Julia, Broadway Ladies' Orch.: (Toro Cafe) Trenton, N. J., indef.
Bakers, Chas., Orch.: (Big Kids Palace) Juarez, Mex., indef.
Barrett, Clarence Christian, dir.: (Burke's Dancing Academy) Tulsa, Ok., Sept. 22, indef.
Black & White Syncopators, P. Bard, bus. mgr.: (Apollo Banding Academy) Toronto, Can., Oct. 27, indef.
Bon-Ton Orch., Alex. B. Smith, mgr.: (The Arcadia) Owen Sound, Ont., Can., indef.
California Jazz Bandits, Chuck Wilson, mgr.: (Omaha) Neb., indef.
Castle House Orch.: Ernest Grangel, dir.: (Punch & Judy) New York City, indef.
Crista, C. J., Broadway Entertainers: (Hamilton Hotel) Hamilton, Bermuda, until May 1.
DeCarlo's Band: Port Jervis, N. Y., indef.
DeCola's, L. J. Band: Selma, La., 21-26.
Dice Serranaders, Tom O. Kelley, mgr.: (Linger Longer Lodge) Raleigh, N. C., indef.
Dunham's Mile High Orch.: (Empress Hotel) Garden Omaha, Neb., indef.
Emerson's, Wayne, Orch.: (Fort Stenben Hotel) Steubenville, O., until March 1.
Eubank's, Philip Lee, Orch.: (St. Anthony Hotel) San Antonio, Tex., Sept. 4, indef.
Fields, Hazel, Knights of Harmony: (Saban-at-the-Beach) San Francisco, Cal., indef.
Fingerhut, John, Band, Lakeland, Fla., until March 1.
Fuller's, L. F., Orch.: Kalamazoo, Mich., 3, indef.
Georgian Entertainers, R. M. Lydesley, mgr.: (Cascades Gardens) Chicago, Ill., indef.
Great Lakes Six Orch., George E. Pelton, mgr.: (Chauteauga Lake (Fredonia), N. Y., indef.
Harris', Harry P., Orch.: (Knickerbocker) Nashville, Tenn., indef.
Hartigan Bros. Orch., J. W. Hartigan, mgr.: Greensboro, N. C., 24; Burlington 25; Raleigh 26; Henderson 28; Littleton 29; Franklin, Va., 30.
Hawkins' Night Hawks: (Modern Cafe) E Paso, Tex., Nov. 12, indef.
Hill's, Billie, Players, W. A. Hill, mgr.: (Hed Dale) New Orleans, La., indef.
John's, Bon, Girls of Syncopation: Dennison, O., 21-26; Charlestown 28-Feb. 9.
Johnson's, Curly, Orch., W. G. Prentice, mgr.: (The Pyramids) Chemung, N. Y., Dec. 11, indef.
Kempier's Society Orch.: (Norpa Club) Pittsburg, Pa., indef.
Kentucky Street Chas. Naldorf, dir.: (Hopkins Mansions) Brooklyn, indef.
Kentucky Kernels, Jos. E. Huffman, mgr.: (Cathay Rathskeller, Sylvania Hotel) Philadelphia, Jan. 24, indef.
Kirkham's, Don, Serranaders: (Winter Garden) Portland, Ore., Sept. 8, indef.
Knudson's, Mel, Northern States Syncopators: (Alhambra Gardens) Winnipeg, Man., Can., 1, indef.
Lamir's, Art, Call of the North Orch.: (Lover's State) Long Beach, Calif., indef.
Lankford's, Walter, Band: Birmingham, Ala., until March 1.
Lenker's Orch., R. E. Lenker, mgr.: (Miles Academy) Williamsport, Pa., Nov. 12, indef.
MacBride's, J. A., Or. B. (Hotel Howard) St. Laurens, Fla., until March 15.
Maranzina's Band: Herkimer, N. Y., indef.
McDowell's, Adrian, Dixie Syncopators: (New Princess) Honolulu, Hawaii, indef.
Meredith, Jack, Entertainers: (Fountain Inn) Rustis, Fla., indef.
Miami Ramblers: (Mikado) Freeport, L. I., N. Y., indef.
Miller's, Morris, Swanee Royal: (Hotel Regis) Mexico City, Mex., indef.
Mills, Peck, Orch., Floyd Mills, mgr.: Pittsburg, Pa., 23-24; Canton, O., 25; Fortburg, Pa., 26; (Coliseum Dancing Academy) Harrisburg 28-Feb. 2.
Mumfols's Band: Miami Beach, Fla., indef.
New's, Carl, Band: Elizabeth City, N. C., indef.
Original Domino Orch., W. H. Bullard, dir.: Charlotte, N. C., indef.
Original Broadway Five, Henry C. Gert, mgr.: (Hosomont) Brooklyn, N. Y., indef.
Original Pastimers' Orch., Glenn C. Zenor, mgr.: Joplin, Mo., indef.
Oxley's, Harold, Entertainers, W. H. Hays, mgr.: (Victoria) Mt. Carmel, Pa., 21-26; (Victoria) Tannapa 28-Feb. 2.
Paris, Frank, Band: Greenville, S. C., indef.
Peterson's, Chuck, Merry Makers: (Arcade Terrace Garden) Raleigh, N.C., indef.
Riley's Orch., Chas. B. Lines, bus. mgr.: (Goodwin's Palm Garden) Cincinnati 4, indef.
Satteria Logan Orch.: (Arcadia) Redwood Lansing, Mich., until April 27.
Shea's, Eddie, Orch.: Superior, Wis., 21-30.
Society Bell Hopa Orch., H. M. H. Harlan, mgr.: (Colonial Hotel) Johnson City, Tenn., indef.
Spindler's, Harry, Orch.: (Club Gallant, Greenwich Village) New York City, indef.
Stevens's, Carlyle, Orch.: (Hon-Ton Ballroom) Hick's Dome Pier) Ocean Park, Los Angeles, Calif., indef.
Streich's Band: Findlay, O., indef.
Thomas's, Wt. Orch., W. H. Miller, mgr.: Detroit Creek, Mich., 20-Feb. 2.
Tivoli Rainbow Orch.: (Tivoli Ballroom) Racine, Wis., indef.

Wardour, The E. M. Holbrook, mgr.: (Win-...)

STOCK & REPERTOIRE

NOTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION

Abbot, Forest, Players: (Strand) Everett, Mass., indef.

Warburton Theater Stock: (Warburton) Yonkers, N. Y., Sept. 3, indef.

BURLESQUE COLUMBIA CIRCUIT

All Aboard: (Gayety) Washington 21-26; (Gayety) Pittsburg 28-Feb. 2.

MUTUAL CIRCUIT

Band Box Revue: (Academy) Pittsburg 21-26; open week 28-Feb. 2.

Snappy Snaps: (Gayety) Louisville 21-26; (Empress) Cincinnati 28-Feb. 2.

PENN CIRCUIT ROUTE NO. 1

Allentown, Pa., Monday. Bethlehem, Pa., Tuesday.

PENN CIRCUIT ROUTE NO. 2

York, Pa., Monday. Cumberland, Md., Tuesday.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Birch, McDonald, Magician: Blissfield, Mich., 23; Maple Heights, O., 24.

HARRY RICH

THE MAN WHO FLIRTS WITH DEATH. The Highest Aerial Act on Earth.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

ADDITIONAL ROUTES ON PAGE 127

ALFRENO (Swartz) Greatest of All Comedy and Sensational High Wire Acts.

OSCAR V. BABCOCK Performing the latest Sensational Act in the Outdoor Amusement World.

CLARK'S GREATER SHOWS New Booking Shows and Concessions for 1924.

HELLER'S ACME SHOWS New Booking Shows and Concessions for 1924.

McCLELLAN SHOWS New Booking Shows and Concessions for 1924.

FRANK J. MURPHY SHOWS NOW BOOKING Shows and Concessions for 1924.

SMITH'S SOUTHERN SHOWS New Booking Shows and Concessions for 1924.

WINKLE & MATHEWS UNITED SHOWS New Booking Shows, Rides and Concessions for season 1924.

CIRCUS MENAGERIE

HIPPODROME SIDE SHOW

AND HIS MAJESTY THE TROUPER

RAILROAD
AND
OVERLAND

PIT SHOWS
AND
PRIVILEGES

Many Improvements in Gentry-Patterson Show

Sixteen New Cages Will Be Used in Parade—Melvin and Bessie Hollis, Riders, Signed

Things are humming at the winter quarters of the Gentry Bros.-Patterson Circus at Paola, Kan., and when opening time comes this organization will have one of the most modern traveling equipments and show properties. The recent open winter has been of great help, as much outside work has been completed. Workmen are being added daily and work in all departments is progressing more rapidly than had been expected. Painting is progressing fast under Buck Smith, assisted by Jimmie Lotter, Fred Mansky and Nick Gish, the entire show this year being painted with the celebrated Sewell paint. The wood-working department under Ed Harris, assisted by Frank Koebler, Al Davis, Marlow Brown and Thomas Hinton, is turning out good, strong equipment.

Additional space has been added to the blacksmith shop, where M. B. Smith, Frank Sperry and Joe O'Donnell are found early and late. Chauncey Jacobs will again be in charge of baggage stock, and with his helpers, John Smith, H. A. McArthur, W. A. Beebe, A. G. Novak and Chas. Carson, is keeping the stock in the pink of condition. George Ley, George Pacer and Duffy Butler are looking after the ring stock.

More than fifty dogs have been added since the show closed, and Robert Bradley has broke in several acts which are new and novel. His capable assistant, Calvin Smith, is on the job at all hours and makes "Darktown" a valuable helper.

One of the best known riding acts on the road has been engaged, namely, Melvin (Pinky) Hollis and wife, who will be a strong addition to the show.

The animal quarters have been the mecca of hundreds of visitors since the arrival of the shipment of new animals, and Johnny Myers has all the animals in the best of condition. Joe Sebastian and Bill Davis are working the elephants daily on a new line of exhibitions. Two more elephants will be added within the coming month.

George B. Johnson and two assistants will start in a few days making new harness, a new building having been erected near the ring barn for this purpose. The cookhouse presided over by Ed C. Brown is a model of its kind. Ed is assisted by Robert Dunn and Jarvis Gibson. George Courtney is night watchman.

By March 1 the new cages will be finished and turned over to the painters. Sixteen of them will be used in the parade.

Mr. Patterson, having decided to retire from the carnival business, is selling the equipment of the Great Patterson Shows and the past two weeks have found many carnival owners at Paola. John Francis bought several flat cars and wagons. H. T. Pierson, of the Mid-West Shows, purchased three flats, stock car and sleeper, and Louis Isler bought the Whip, wagons and fronts.

S. F. Harris, last season with the Sparks Circus in charge of the up-town sale, has been engaged as announcer the coming season. Dave McKay will be 24-hour man, succeeding William Baird, who will have the banners.

Harry McFarlan and wife are breaking a number of horse and pony acts.

R. B. DEAN (for the Show).

ATKINSON CIRCUS

TO HAVE NEW TOP

The Atkinson Circus will be enlarged and as a result a new top has been ordered by Manager Atkinson. It will be a 75-foot round top with two 30-foot middles. There will be enough space on the hippodrome track to stage a number of races. The new dog trailer is nearing completion. It was built on the same order as the monkey cages.

Teddy, a performing bear, died recently from the effects of the warm climate in California. The animal will be replaced.

The equipment, trucks and trailers which will not be taken to Honolulu will be shipped to the San Francisco quarters.

Marian Gutierrez, of the Gutierrez Bros.' Shows, was a recent visitor and reported a good season for the show, which is in quarters at Maranilla Park, Los Angeles.

All of which is according to Prince Elmer.

JOE MILLER IMPROVING

Ponca City, Ok., Jan. 18.—Word has been received here that Joe Miller, of Miller Brothers' 101 Ranch, has improved sufficiently from a recent operation in Kansas City so that he was able to leave the hospital. He will remain in Kansas City a short while under treatment. A few weeks ago a growth was cut away from one of his knees, which had formed there as a result of an accident in which the knee was severely sprained.

ONE KILLED—THREE INJURED

When Kroger Show Truck Goes Over Embankment—Hospital Authorities Want Addresses of Relatives of Chas. Simpson, Who Was Killed

Charles Simpson, animal trainer of the Kroger Animal Shows, was killed, three performers injured and a number of animals met death when a huge motor truck, its brakes refusing to work, went over a 50-foot embankment on the Burn Hill, Granite Falls-Arlington road, near Seattle, Wash., Wednesday night, January 9. The injured were: Roy Roberts, broken ribs; Mrs. Alice Welsler, severe cuts and bruises, and Robert Singeltery, driver, bruises. The injured are in the Arlington Hospital. Advice from Harry Cooper of Seattle is to the effect that they will shortly leave the hospital. The show was on its way from Granite Falls to Stanwood for a performance there January 10.

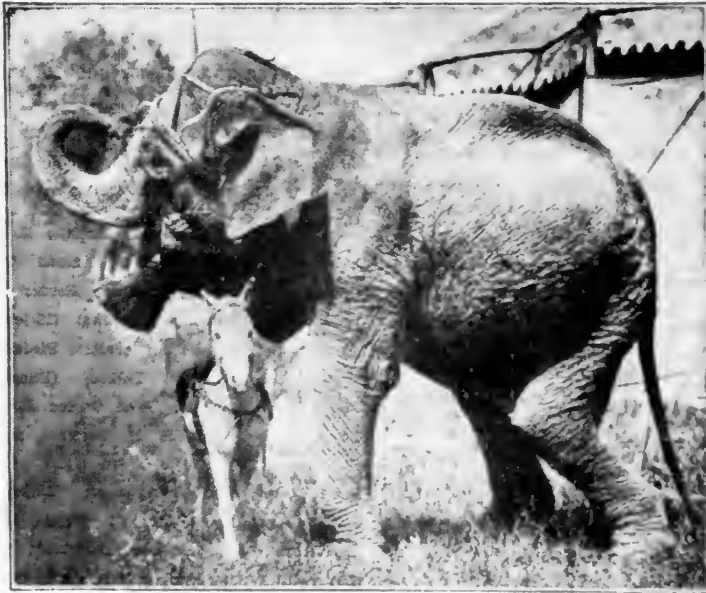
Hospital authorities are trying to obtain the home address or relatives' addresses of Mr. Simpson. Mr. Cooper, who had only recently joined the show as advance man, informs that he was not well acquainted with Mr. Simpson, but understands he worked for several years out of Chicago.

ADVANCE STAFF OF WALTER MAIN CIRCUS

The following will comprise the advance staff of the Walter L. Main Circus for the coming season: F. J. Frink, general agent; James M. Beach and A. C. Bradley, local contractors; George E. Caron, special agent; Chas. Bernard, contracting press agent; Clyde H. Willard, manager Advertising Car No. 1; Chas. H. Baunther, manager Advertising Car No. 2.

LONG INJURED AGAIN

Troy, N. Y., Jan. 17.—Indoor circuses seem to be a Jonah for Hillary Long this season. He has played two and has been injured at both. While working for Tom Terrill in Albany week of November 12 he suffered an injury to his spine when he failed to judge the distance of the gap correctly, and at the show in Troy he slipped on the floor after landing and threw his shoulder out of joint. Long was shaken up by the fall in Albany and could not do his big acts for two nights, but he was able to work with his partner, Anderson, in the head-to-head balancing act. In Troy he was less fortunate. The injury to his shoulder forced him to retire from the show altogether for several performances.



Madoc, one of the monster pachyderma of the Gentry Bros.-Patterson Circus, which recently arrived at winter quarters, Paola, Kan., from New York.

CIRCUS MEN'S GRAVES

At Tyrone, Pa., To Have Marble Markers

An order for marble markers has been placed by The Billboard with Stilwell & Metcalfe, of Tyrone, Pa., to erect them over the graves of William Lee and Barney Maltan, circus men, who were killed in the Walter L. Main wreck at Tyrone May 30, 1893. A photograph of the markers will be published in our columns just as soon as the work has been completed.

Only small wooden slabs bearing their names have been on the graves of the departed showmen. A move was made last summer by the people with the Gentry Bros.-Patterson Circus to start a fund for respectable grave stones. This was taken up by The Billboard in its columns and as a result the sum donated by the Gentry-Patterson folks and other contributions received amounted to \$50.

TERESA BURNS—NOTICE!

The Billboard has received information that your brother, George, is not expected to live and wants to hear from you. His address is 3756 Florida avenue, Kansas City, Mo. Miss Burns was formerly of the Etta Leon Troupe, also Leon Sisters, wire walkers. Readers are asked to bring this to her attention should they know of her whereabouts.

W. J. LESTER AGAIN WITH ROBINSON CIRCUS

On a recent visit to the Cincinnati offices of The Billboard W. J. Lester, who is interested in the tabloid show, "Lester & Backel 1924 Revue", stated that he will again do contracting for the John Robinson Circus. This will make his twelfth season with that show. Prior to his connection with the Robinson organization Lester was with the Wallace Show.

STRANGE NEW ANIMAL

Worrying Natives of Jaipur in India

Valentine W. Meredith, a civil engineer, en route from India to England, who passed thru New York last week, told a ship-news reporter of what may prove to be a new menagerie feature.

Mr. Meredith said that during his last visit to Jaipur, on his way down to Bombay from Delhi, he heard of a strange animal which the natives called "bimiani". So far as he could learn the creature lurked in the banyan trees and was a cross between a leopard and a mongoose, only larger. When the jungle walls hear the "bimiani" calling at night for its mate they go and hide under their rugs made of reeds and raga and silver vicerine.

The kasmah of the Jaipur hotel described the "bimiani" to Mr. Meredith as an animal with a long body, short legs, long ears, and brown in color with broad yellow stripes. The animal runs at such great speed that when one sees it in the distance the "bimiani" looks like a piece of rope flying thru the air, the kasmah told Mr. Meredith.

JONES BUYS WRIGHT CAR

E. H. Jones has purchased the private car "Helen Marie" from J. Lawrence Wright and moved it to Waco, Tex. in passenger train service, ten fares at \$2. The car, which is eighty-four feet in length and has steel underframe, will be used for the Alabama Musical Company.

BUTLER WITH R. B. CIRCUS

Island Butler, who handled the general press work on the Sparks Circus for the last two seasons, will not be back with that organization next season. The Ringlings have secured him for their press department.

NEW SAVANNAH LICENSES

Prohibitive for Circuses and Carnival

Savannah, Ga., Jan. 17.—The new license and tax ordinance adopted by City Council files the 1924 licenses on amusement in Savannah as follows. It is doubtful that any circuses or carnivals will undertake to come here, thus depriving hundreds of people of favorite amusements:

Circus, Wild West or similar exhibitions, \$1,000 per day, and no license will be issued until approved by the Mayor and the Sanitary Board; dog and pony shows and other miscellaneous exhibitions, \$500 per week or part thereof; carnivals, \$500 per day. License to be issued only after approval of Sanitary Board and City Council; amusement parks, \$100 per annum; athletic exhibition, if admission does not exceed fifty cents, \$25, and if admission is one dollar and over, \$100; theaters, \$500 per annum; moving picture theaters, where charge of admission does not exceed ten cents, \$150 per annum, and where admission charge is over ten cents, \$300 per annum. The license for theaters and for moving picture houses charging over ten cents was increased from \$25 to \$100. Speculators in theater tickets will have to pay an annual license of \$50.

The Georgia Legislature, at the special session in December, adopted a new scale of specific taxes for the State on occupations, which includes a revised tax on Gypsy horse traders and on all forms of fortune telling. Two hundred and fifty dollars is the new tax to be paid the State, and the new revenue commissioner has instructed all deputies to visit no Gypsy horse trader and no fortune teller be permitted to evade payment of the specific tax.

There is a growing sentiment against clairvoyants, mindreaders and the various forms of fortune telling which points to more drastic legislation to regulate their methods of doing business.

TETU ROBINSON IS HOSTESS

Entertains at Japanese Party for Members of Sheesley Circus Company

Baltimore, Md., Jan. 16.—Tetu Robinson, well-known wire and rolling globe artist of the John Robinson Circus last season, entertained at a pretty Japanese party in her home here last night for some of the advance guard of the John M. Sheesley Circus Company, which will present the Labor Circus in the Fifth Regiment Armory here February 4 to 9. Tetu, who in private life is Mrs. Jerome T. Harriman, wife of the press representative of the Walter L. Main Circus, has arranged events this winter and will be on the bill at the armory here. The tiny Japanese demonstrated her culinary skill in the preparation of Oriental dishes for her guests. Those present were Mr. and Mrs. Leo William Caswell and daughter, Jessie Lee; Mr. and Mrs. Fred Kahn and daughter, Jeanette; Mr. and Mrs. Lewis Finck, Mr. and Mrs. Jerome T. Harriman and Mrs. Harriman, his mother, and Gladys H. Ellis.

AT SARASOTA, FLA.

At the recent opening of the Ringling Barn and Trust Company old-fashioned quill pens were given to the ladies and leather bladders and cigars to the men. Dan DeLiang made a special trip from Chicago in order to be present at the opening of the new bank.

Charles Kanally opened the straw-hat season at Sarasota. His slogan is: "Spend a summer this winter in Sarasota."

One of the social events of the season will be the Ringling recital, which will be an opening attraction at the new Mira-Mar Art Forum. The entire proceeds will go to the Sarasota County Fair Association. The concert company consists of Josephine Sanchez, soprano; Robert Ringling, baritone; and Maxine Carlisle, pianist. The tour is under the direction of Dexter Fellows, with Al Butler in advance, both being with the Ringling Barn Circus during the summer season.

Samuel Gumpertz, of Coney Island, N. Y., was a guest of John Ringling during the holidays. Mr. Gumpertz has started to build a \$100,000 home on Cedar Point, one of John Ringling's developments.

The above news came from J. M. Staley.

LOCAL NO. 15 ELECTS OFFICERS

Springfield, Mass., Jan. 18.—The following officers for Local No. 15, I. A. H. P. A. have been elected: Charles Costello, president; Thomas Bryden, vice-president; Walter Freeman, treasurer; Robert H. Clark, secretary and recording secretary; David Roberts, business agent; John Moriarty, sergeant-at-arms.

SCOUTING FOR ANIMALS

Excelsior Springs, Mo., Jan. 18.—F. L. Wright, animal scout for the Ringlings, has been in this country in quest of a specimen of the Missouri wildcat reported to have been seen in this vicinity lately. Wright said the American wildcat is one of the most difficult animals to keep alive in captivity and that reason is very rare.

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Jack Moore Describes His Recent Cuban Tour

Said Pubillones Finish Was Bad But Had Good Time and Saw Many Americans

Chicago, Jan. 17.—Jack Moore, of the Jack Moore Trio, one of the acts that went to Cuba for a tour with the Pubillones Circus, reached Chicago yesterday, following the closing of the circus in Cuba, owing to the railroad strike in that country. Mr. Moore said that when business with the show became reduced to almost nothing, while the organization was in the interior, Mme. Pubillones decided to return to Havana, promising to meet all performers there and agreeing to settle in full with all people on the show. He said when the show reached Havana nobody could locate the madame and everybody decided to head for the U. S. again.

Mr. Moore said it is reported in Havana that Ed Ballard has purchased the magnificent Casino in that city. He said he saw Mr. Ballard in the lobby of the National Hotel in Havana, but did not talk with him. Mr. Moore met up with Oscar Lowande, the circus rider; Johnny Judge, of the old Todd-Judge Trio, acrobats, and Ralph Hankinson. Mr. Judge is with the Habana Park Show (the Johnny J. Jones organization), and Mr. Hankinson sought unsuccessfully to find a location large enough in Havana for an auto polo show.

Mr. Moore said that the Habana Park Show—so termed in the interior after Mr. Jones finished his date in Habana Park—is reported to be going fine. He also said the Brown & Dyer Shows, with three rides, two shows and about twenty concessions, is doing well in the Cuban interior. Among others coming back on the boat with the Moore Trio were the Aerial Youngs, Weber Sisters and Jordan and Lorenzo and Morris, the latter act stopping in New Orleans.

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Have for lease 60-ft. Baggage Cars for high-speed passenger train service on all railroads and 50-ft. Freight Equipped Cars for Circus and Carnival property. Write for rates.
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ISAMP NOW BOOKING FOR Season of 1924 ISAMP
SEND IN YOUR SPECIFICATIONS NOW
Fulton Bag & Cotton Mills
TENT LOFTS AT ATLANTA BROOKLYN DALLAS
SALES OFFICES AT MINNEAPOLIS ST. LOUIS NEW ORLEANS

NEUMANN TENT & AWNING CO.
EDW. P. NEUMANN, Telephone, Haymarket 2715.
1419 Carroll Avenue, CHICAGO.
CIRCUS and CARNIVAL TENTS
PICTORIAL BANNERS for SIDE SHOWS and PIT SHOWS
NEW DESIGNS, BRIGHT COLORS, GUARANTEED THE BEST.
TENTS AND CIRCUS SEATS FOR RENT. LARGE STOCK SECOND-HAND TENTS.

Mount Vernon Car Manufacturing Company
MOUNT VERNON, ILLINOIS
BUILDERS OF ALL KINDS OF **Freight Cars**



You cannot afford to be without modern, up-to-date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them.
NOW IS THE TIME TO BUY FOR SPRING DELIVERY.

FOR SALE
One large Rheus Monk, one and one-half years old. Wire Dive, 30 ft., in water and other tricks. First \$100.00 takes him. Also large Collies, Police Dogs and Female Country Birds by the dozen. Talking Scarlet Macaw, White Cockatoo, Fox Terrier Dogs. SMITH'S BIRDY PET SHOP, 512 Elm St., Cincinnati. Main 7127.
Tell them you saw their ad in The Billboard.

5000 ARMY RIDING CANVAS SADDLE CLOTHS
They are very showy, for show people.
\$1.00 EACH FOR CASH.
E. J. KANE, 59 Ann Street, NEW YORK, N. Y.

DRIVER BROTHERS, Inc.
500-504 So. Green Street, Phone, Haymarket 0221
CHICAGO, ILL.
WALTER F. DRIVER, President. CHAS. G. DRIVER, Sec'y and Treas.
CIRCUS, CARNIVAL, CONCESSION TENTS—BANNERS SCENERY PIT SHOW, SIDE SHOW, PLATFORM SHOW.
Driver Brand Pleases

UNDER THE MARQUEE by CIRCUS SOLLY

Paul Bradna is still playing indoor events. William H. Naylor, of circus press agent fame... Many visiting Broadway seem really interested in John Agee's enterprise...

THE CIRCUS AND OUTDOOR AMUSEMENT COMMITTEE

Promoting the Sale of Nellie Revell's Book "Right Off the Chest"

Dear Sir: It is a well-established fact that no branch of the amusement profession responds more quickly and willingly to a worthy cause than those who spend their lives "Under the White Tops" or "on the lot" in various other branches of outdoor amusement...

Wanted Wanted Wanted

CIRCUS ACTS JOHN R. AGEE'S ALL-STAR CIRCUS

ZUHRAH TEMPLE, MINNEAPOLIS, MINN. One Big Week, February 25th to March 1st

WANTED—Circus Acts of all kinds, all of the best Riders, Aerialists, Clowns, Acrobats, Animal Acts, Performing Horses. The last and biggest Indoor Circus of the winter. Good Horse Trainers not engaged, write. JOHN R. AGEE, Stratfield Annex, Bridgeport, Conn.

World Bros.' Circus Wants

PEOPLE IN ALL BRANCHES CIRCUS BUSINESS. WANT one more Single IRON JAW ARTIST, also BREAKS and NOVELTY ACTS for Side Show. BUGLERS, SHARPSHOOTERS and WRESTLERS for Concert. Address JAMES MORSE, Manager, Granger, Iowa. BIG SHOW BAND—All mail to O. A. GILSON, Bandmaster, 314 N. Kentucky Ave., Lakeland, Fla.

a number of years. Lewis has signed contracts with the John Robinson Circus and will be found in clown alley.

Mrs. Sidney Rotivas, of The Rotivas, last season with the John Robinson Circus, fell from a trapeze at the opening performance of the indoor circus in Troy, N. Y., January 12.

They have something new in a "menage act" at the Olympia Circus, London. It is termed "Joan of Arc". A girl clad in spotless white, with whitened face, white wig and white gloves...

Chas. W. Bodine, the agent, writes that Pittsfield, Ill., would welcome a twenty-five or thirty-five-car circus this season. The population of Pittsfield is 6,000, has 30,000 people to draw from and has a nice lot and water, he says.

A copy of the program of the Circus and Fun Fair held at Olympia, London, Eng., December 20 to January 25, was received from Marie Evans, the band leader. It contains twenty-eight pages, is profusely illustrated and excellently printed.

The general report that Al F. Wheeler was to go with the Mighty Haag Shows as general agent and assistant manager for next season was set at rest last week when Mr. Wheeler announced his engagement with the Ringling Bros.-Barnum & Bailey Shows.

J. H. Spaulding, veteran conductor and now on pension from the New York, New Haven & Hartford Railroad, visited New York recently from his home at Stamford, Conn. He was fifty-seven years in service and knows more circus men probably than any living man. He

Davenport Riding Troupe has taken a much needed rest, the first in three years. Orrin Davenport has been engaged with architects and builders, arranging for the erection of his new eight-room apartment house on the lot adjoining his home, Victoria has been enjoying a much-needed vacation at West Baden, Ind.

Buck Leahy submits these "remembrances": "When the Carl Hagenbeck Animal Show played the Waukegan Fair, Chicago? When Joe LaFleur, James Spaulding, three DeBolen Bros., Everett Hart, Fred Welcome, Tom Frai, Buck Leahy, Tommy Hart, Todd-Judge Troupe, Billy Hart, Dick Farnum, Harvey Spaulding, Eddie Cummings, Frank (Shorty) Maynard, Leahy Bros., Frank Lambert, Pete Bush, Pete Cadoux, Chas. Deigham and Jennett Bros. practiced at Ed Corey's barn at Pawtucket, R. I.?"

When Tom Ward was principal leaper with the Forepaugh-Sells Show? When Bud Miller ran against the Liberty horse on the Gollmar Show? When Fred L. Gay was with the Mighty Haag Show? When Jesse Hullock was with the Cook & Wilson Show? When Tom Vaseo was with the Forepaugh-Sells Show? When John F. Busch was band leader on the Gollmar Bros. Show? When the Guthrie Family, Ed L. Barney, Barnett, Jessie Eldridge, Holl Simon and Claire Chenette were with the Bridgeport Show? When the Aerial Cowderys were with the Hargraves Show? When Dan Hodder was with the Barlow & Wilson Minstrels? When Clark & McCullough were with Cullane, Chase & Weston's Minstrels? When Al Massey was with the "Dreary Time" Show?"

Ambler B. Moncure, of Dinwiddie, Va., has two saddle horses, one aged 26, named "Billboard". Says Moncure: "Billboard", notwithstanding his years, can still take a fence or hurdle with almost as much ease as he could in his 'saiad' days. For twenty years I am connected with the National Sportsman Show, given annually at Madison Square Garden, New York, and feel that this admits me to the showmen's brotherhood. I am a regular reader of The Billboard and greatly enjoy its well-edited (Continued on page 79)

Paint Without Oil

Remarkable Discovery That Cuts Down the Cost of Paint Seventy-Five Per Cent.

A Free Trial Package is Mailed to Everyone Who Writes

A. L. Rice, a prominent manufacturer of Adams, N. Y., discovered a process of making a new kind of paint without the use of oil. He named it "Paint Without Oil". It comes in the form of a dry powder and all that is required is cold water to make a paint whose proof, fire proof, sanitary and durable for outside or inside painting. It is the cement principle applied to paint. It adheres to any surface, wood, stone or brick, spreads and looks like oil paint and costs about one-fourth as much.

Gentry Bros.-Jas. Patterson Circus

WANTS FOR SEASON 1924

Two Young Ladies with strong voices to lead Sets Numbers in opening spectacle, Lady Monique Bledsoe who can also work Domestic Animal Acts. Double Iron Jaw, double Trapeze and any Novelty Act suitable for Big Show Program. One good Toe Artist and Girls for Ballet. Send photograph and state all in first letter.

PRIVILEGES FOR SALE—Tintype and Farm Property. Address GENTRY BROS.-JAS. PATTERSON CIRCUS, P. O. Box 372, Paola, Kansas

WANTED 6 or 8-Piece UNIFORM BAND

Also want to hear from A-1 CONTEST MAN. WANTED TO BUY Wrestling Bear, Leaping Grey hounds, Trained Monkey Act, Trained Cockatoo, any small Domestic Animal Act suitable for one-piece circus. ALSO WANTED about ten sets of Italian Harness, Pony Trapping and Pony Plumes. Address THE FAMOUS DIXIE ANIMAL SHOWS, 318 Broadway, Macon, Georgia

CIRCUS ACTS, NOTICE!

If You Need Any WIRE PUMPS, ACROBATIC SHOES, COMEDY SHOES, RIDING BOOTS, HIP BOOTS, BALLET PUMPS. GET OUR 1924 CATALOGUE AND SAVE MONEY. H. J. GRIFFIN, Bergees, New York.

Wyatt Davis, clever singer and dancer, who has been playing vaudeville dates, has been engaged by the Christy Bros.' Circus for the coming season.

E. V. Dixon writes that his wife, who suffered a fractured spine and a dislocated vertebra, is improving at the American Hospital, Chicago. She was with the John Robinson Circus.

Mrs. Earl Sinnott, better known as Madame Etanise, has returned to Des Moines, Ia., from a six weeks' visit with her mother, Mrs. Cora S. Leonard, of Boston, Mass.

Gl Robinson is a member of the volunteer police force at Somers Point, N. J. He is stationed at the junction of the shore road, Mays Landing road and the Ocean City Boulevard, seeing to it that motorists obey the laws.

Joe D. Cramer reports that Mr. and Mrs. Ralph Noble are wintering in Chicago and will again have the No. 2 pit show on the Gentry-Patterson Circus. He says they are among the finest people in the business.

The mother of one of the De Marios is seriously ill in New Martinsville, W. Va., and the act was forced to cancel a date at the indoor circus in Troy, N. Y. They sent a doctor's certificate to Promoter Terrill as proof of the fact.

Harvey Watkins, Thomas J. Gorman and Billy Buske are acting as a circus and outdoor committee promoting the sale of Nellie Revell's book, "Right Off the Chest". Mr. Watkins has not been closely identified with the arena for years, but his heart is still in the game.

Chick Reed, clown, who has been with the big saws, has a young daughter, Virginia Bell Reed, who is fast becoming a dancer with big promises for the future. She made her professional appearance with the Mason Stock Company.

Among the circus press agents who will soon start to "trip" their wares will be E. P. Norwood, Townsend Walsh, Dexter Fellows, Lester Thompson, Samuel J. Banks, N. J. Shelton, Frank Braden, Eddie Jackson and Fletcher Smith.

William Ward, writing from Los Angeles, says that he will again be with the Al G. Barnes Circus and that the following Barnes people are wintering at L. A.: Phil King, Danny McAvoy, Bill Taft, Dutch Monroe and Curly Phillips.

Babe Weldon (Claire Hington), female impersonator, late of Cole Bros. Circus, is doing Hawaiian and Oriental dances in the Museum on Market street, St. Louis, owned and operated by Chas. Beecher. Weldon is billed as Labelle Fatima, the masked dancer.

Joe E. Dempsey, for a number of years with E. H. Jones and the late J. A. Jones, recently underwent an operation for appendicitis at the Oak Hill Hospital, Oak Hill, W. Va. Mr. Dempsey would like to hear from his friends, stating that as there are no showfolk there it is somewhat lonesome for him.

Chas. Ed Lewis, of the Slices Johnson Trio, working indoor circuses this winter, spent the holidays at his home in Pittsburg, Pa., and had a wonderful time. He had not been at home for

Partial view of another page containing text from 'The Billboard'.

ATTENTION, SHOWMEN SHOW-TENTS-CONCESSION

Made under the supervision of

LOU. B. BERG

The well-known Circus Tent Builder, now in charge of our Construction Dept. Send us your specifications. We build them the way you want them.

DOWNIE BROS., INC.

Largest on Pacific Coast.

640-41-42 S. San Pedro Street, LOS ANGELES, CALIFORNIA. Phone 877-101.

CIRCUS PICKUPS



AND NEW NOTES ABOUT PEOPLE YOU KNOW IN THE SHOW BUSINESS BY FLETCHER SMITH

Frank H. Hubin writes me a long letter from Atlantic City that is full of interesting news. Hardly any of the oldtimers that visit the resort miss looking him up. Recently he entertained George Monroe, of "My Aunt Bridget" fame; George H. Adams, the old-time showman; W. L. Warren, Dr. Travers and James Brown, who was for a time with the Sells-Floto Show. Frank is being hoisted as a candidate for city commissioner of Atlantic City and he is also chairman of the new million-dollar boulevard association. He still finds time to boost Pleasantville and says that the new \$300,000 postoffice building is an assured fact. Through his efforts also there has been established a fast fifteen-minute trolley schedule to Atlantic City to accommodate Pleasantville's 25,000 population.

At the last moment Bowman Robinson, local adjuster of the Christy Show, changed his mind and did not make the proposed trip to his home in Los Angeles. Instead with Mrs. Robinson and the boys they are occupying an apartment at Beaumont, Tex., for the winter, and "Bow" is around the winter quarters often.

Joe McCullom, formerly of the Sells-Floto Show and more recently orator and ticket seller with the Christy Shows, is having a great time this winter at Havana, Cuba. He expects to be back to Beaumont in the spring. Walter McGorkhill, who has had charge of the advertising car with the Christy Shows for several years, is in Beaumont, Tex., supervising repairs and improvements on the car and will go out with it as usual in the spring. Frank McDonnell, who did the books for the Christy Show, will be back with the show again.

Word comes from Houston of the marriage of two popular young people with the Christy Show the past season—A. Reno, of Montreal, Can., and Ruth Orman, of Rocky Ford, Ga. The honeymoon is being spent in Houston. Ruth made a quick trip to her home, finding that fire had destroyed it completely together with all her valuable wardrobe.

A former side-show juggler with the LaTona and Sparks shows is coming rapidly to the front and playing her new novelty juggling act over the Low Time. She is Marion Brown.

If you ever happen in Glens Falls, N. Y., and have a little spare time take a trolley car to Warrensburg and look at Jack Linn, who with his wife was on the Shipman "Tom" Show when it was on the road and afterwards cleaned up with their repertoire show. Jack was located for a time at Herkimer, N. Y., where he ran the summer park and a skating rink to good returns. Now Jack is running a restaurant.

So Gardner Wilson returns to the Main Show as press agent and assistant to Harry Seymour on the front door. Well, Harry will have congenial company, for Gardner is a real fellow and a comer.

Maek Foster, who had one of the pit shows on the Christy Show the past summer, is now the proprietor of the Margolia (Tex.) Oil Refining Hotel. Ray Morrison, who used to manage the Jangleland Show on the Main Show, is with him and Mrs. Foster as well. Ray and Wesley and wife are spending the winter in St. Louis, but will be out with one of the big ones in the spring as usual. Ray rides around in his big car and takes things easy during the layoff.

Jake Friedman has secured apartments in Beaumont and will not make his customary trip to St. Louis. Jake is going to have an all-new outfit this spring from banner front to dressing room and a real show as well.

Two oldtimers of the Martin Downs days, Mark Smith and Bunny McIntyre, have been spending several weeks at the Plaza Hotel in Beaumont, but will take in the races at New Orleans before returning to Beaumont.

There are some strange moves being made among the different shows this winter that bespeak many new faces and new acts with many. The animal shows will have more circus acts and circuses are heading to animal acts. Burns McSullivan will not come back into the circus game after all. He had been offered the position as producer of the new show, with the Christy Show, but was obliged to decline, as he is once more back as manager of the 11th Street Theater, New York. The circus has lost a thoroughly capable man in Burns.

Mr. and Mrs. Everett James and son, Harry, have leased a flat and are putting in the winter at Beaumont, Tex. Everett will be back again in the spring as bandmaster with the Christy Show.

Joe Stokes and wife, Ed, have left Beaumont and are with the Housat Bill Show, where Joe will break stock this winter and go out with that show in the spring.

A good many circus people and manager-folks as well will remember "Kinko," the center tomat, who used to be with the LaTona Show, working both in the side and big show. "Kinko" went West with the Barnes Show, has married and is now in vaudeville with his wife doing a novelty contortion specialty.

Louie Roth, the well-known animal trainer has just purchased a beautiful new residence paying \$6,000 for the same at Venice, Calif. It is of Spanish type of architecture and was no more than completed than sold to the showman.

The Southern Pacific line is making a big effort to secure the patronage of the circus and showfolks going either to or back from the Coast. Each time a ticket is purchased at any of their principal offices the holder is given a neatly engraved card reading: "On behalf of the Southern Pacific Lines I wish to thank you for your patronage and hope that your trip will be an enjoyable one. It will be a pleasure to serve you at all times." The ticket seller signs the card and hands it to you in an envelope. Something new in a railroad, eh?

THE CORRAL by Rowdy Waddy

Yes, mention of it. Fred Beebe has it. The...

The contest folks at Fort Worth, Tex., were to leave there January 20 for San Antonio, Bexco.

Word comes from down Texas way that Fox and Lane had a pony for each of his kiddies. He's saying several good words for Fred.

Bob Robinson is a Texas boy, altho reared in Iowa. He is now living on Lee avenue, Fort Worth (North Fort Worth), Tex.

Timber Lake, S. D., and I heard it went over good. Old Sam knows how to run one. Here's hoping for a roundup association.

Answering the "Reader from K. P.": Montana Earl Hrambo writes from Tulsa, Ok., that he was born in Montana and was named after that State, altho his parents moved to Texas, where they now reside, when he was about nine years of age. Says he is no relation to "Montana Earl" Sutton. Started in show business with the Nellie Bailey Circus in 1904 as a pony boy, but soon was worked for and helped run about thirty-five Wild West shows and has been at a few contests—some of them supposed-to-be contests. As to bucking horse events Hrambo adds: "I would like to see them back in the days before the boys went to strapping on baby saddles just to see how many of them would keep their slick seats. As to the contestants they can be straighter with each other, also many of the judges—and promoters."

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Circus and Wild West, playing the World's Fair, London. Johnny manipulates Australian stock whips, does rope spinning and rides high-jumping horses. It seems that almost every showman in this country knows Guy Weadick and they speak a good word for him. Don't know just when I will be back in the States, but I have best wishes for all the boys and girls of the contest and Wild West show business."

E. R., St. Louis, Mo., writes: "Oklahoma Curly in his letter to you states several things plainly. The thing most clear is that contestants who can deliver the goods can make enough money at contests that pay enough to enable them to live at good hotels and travel all over the country to contests and lay off in the winter waiting for the summer work to start again. Those who are not so good have to get contracts or be assured of money without depending upon their ability to collect or else turn flip-flops for hamburger all winter, like Curly says, there are many of them doing in that vicinity this winter. That may apply to certain boys who select Ft. Worth as a winter hangout and who do not care to work for their living in between contest seasons. I think Curly spoke the truth when he said that all many of the contestants followed contests for was to make money. That is what they should follow them for. Again, there are a great many so-called 'hands' who follow contests who have no right to follow contests with an honest chance of winning enough money to make it pay them. These as a rule are the ones who do all the kicking. They kick about everything, and usually because they do not make enough to stop at good hotels and travel around the country. There are a great many committees and promoters who have about as much chance of making money in the contest business as a whole lot of these 'near hands'. The sooner the real ones in the business organize the sooner they will become a regular business, and the dead ones on both sides will be buried by the wayside. The Billboard has always been for good contests, good contestants and good promoters. Whenever you hear anyone knocking The Corral you know it is someone who realizes that The Billboard is wise to phony tactics and does not hesitate to expose phonies."

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HODGE & NEWCOMB SHOW

Showing in Lone Star State

The Hodze & Newcomb Motorized Circus has been playing to good crowds since opening December 13, altho weather conditions have not been of the best, reports Nora Hodze. The show, which is now in Texas, will remain out all winter. The roster includes Harry Newcomb and Robert Hodze, owners and managers; Mrs. Nora Newcomb, treasurer and on tickets; J. C. Ryan, local adjuster; Louis Rothman, bandmaster; Bob Hodze, equestrian director; Elmer Lee, chandler; man; Paul Custer, boss canvasman, with five assistants; Jack Raney, chef. In the dressing room are the Aerial Hodzes, Roman rings and revolving ladder; Mile. Estelle, trapeze and swinging ladder; La Belle Sisters, double trapeze and contortion acts; Bob Emory, producing clown; Harry Warring, working straight in acts; Lucky, performing dog. Circus and vaudeville acts constitute the program.

BRADLEY WITH ATKINSON

Joe F. Bradley has signed contracts with Manager Tom Atkinson, of the Atkinson Circus, whereby he will be manager and superintendent of concessions and privileges for the coming season. He recently arrived in Los Angeles from Chicago.

UNDER THE MARQUEE

(Continued from page 78)

pages. I am no longer engaged in show work, but can and do take the next best place as an ardent show fan."

A majority of the Gentry-Patterson folks wintering at Paola, Kan., have been taken into the "Yellow Dogs of America."

Jack Manning, front doorman of the Gentry-Patterson Circus, has returned to Paola, Kan., after a trip to St. Louis, Chicago and Kansas City.

The Commercial Hotel at Paola, Kan., is quite a merca for the Gentry-Patterson folks and general Bob Robinson, the proprietor, is a regular fellow and makes everything homelike for all Assistant Manager J. H. Adkins, of the L. P. Circus, wife and daughter, Rodney Harris and wife, William Ward, Warren Siefert, Jimmy Potter and R. H. Dean are "wintering" there.

Harry Bert, superintendent of tickets on the John Robinson Circus last season, recently notified with a party of friends from Detroit to Chicago. He remained three days in the Wmity City. Robert Hekey and Gardner Wilson, former press agents of the circus, endeavored to show Harry the sights, and evidently succeeded, as Mr. Bert announced his intention of returning again at an early date. Mr. Bert will be superintendent of tickets on the Sparks Circus for the 1924 season.

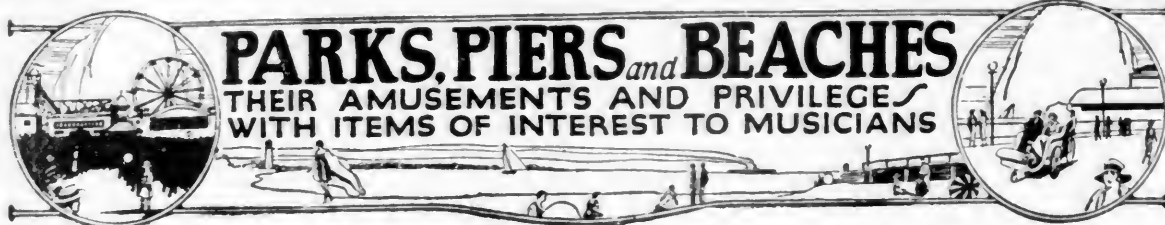
Marlon Stanley wrote from Texas: "In my estimation the letter that Oklahoma Curly wrote for the Corral had a whole lot of sense to it, and it would just about take first prize at a contest. I am wondering if the 'irresponsible promoters' he mentioned were the same ones as in Fort Smith, Ark., when the roundup was there a few years ago, signing up bands to play a string of contests back East? I signed with them, but later canceled my contract and came back to Texas, and just 'sat down' and did nothing until in the fall. I think I gained, financially, by doing so, altho I have done exhibition work at numerous places for these same parties, and they paid me more money than the contract called for. I think that if there is not an organization formed of some kind many good riders and ropers will lose a whole lot in a financial way."

From Globe, Ariz.—The recent Roundup here at Frontier Park proved an exceptionally interesting affair and a number of top-notch frontier sports participants were on the program. Red Sublette cleaned the same one with the aid of his mule "Sugar Pine." Sublette also took part in several of the contested events. The winners in the finals, first, second, etc., in order given, were as follows: Wild Cow Riding—Leslie Jenkins, H. J. Sheppard, Red Sublette, Shake Wootton, Cliff Tying—Lee Robinson (28 1/2), George Cline (33 1/2), Lawton Blampy (34 1/2), John Osborne (36 1/2). Mule Relay Race—Joe Cline, Armon Sanders, John Armer, Fred Horn, Maverick Mule Race—Joe Cline, Quarter Mile Dash—Walter Cline, Dingo Box—John Osborne, English Mile Dash—Doc Fardee, Joe Cline, Walter Cline, Team Tying—Black Jack Trainer and J. Moore (average 38 2/3), Hugo Strickland and Jack Trainor (average 39 2/3), George and Walter Cline (average 39 4/5), Lee Robinson and John Osborne (average 41 4/5).

Here's the way one of the best known of contest boys puts it: "Can't understand why a 'near-beer' cowboy will dress up 'wild' and parade up and down the streets (unless the community is doing it to advertise a big event), when the real boys and girls who do things and really make rodeos what they are just dress in civilian duds and don't encourage even the show-shine boys to laugh out loud when they pass. Aviators, policemen, waiters and cooks, race track jockeys, barbers, etc., and above all, vaudeville artists would surely look queer wearing the professional clothes on the streets, eh? Real boys ain't afraid of being called a 'dude' and other like appellations. About the only thing they are 'skered' about is that they might possibly not be able to hear their names called in time to do the actual work connected with their profession—to ride, rope, etc.—and in this the 'near-beers' generally fall down. A small-brained hat or a neat cap does not make a 'jelly-bean' makeup—the best men in America wear caps."

Chas. Abridge, whose address while across the pond is care of The Billboard, 18 Charing Cross Road, W. C., London, England, writes: "I am wintering in Europe, in London at present, but expect to spend most of the winter in Paris. France (but The Billboard office, London, will be the forwarding address). Have not quite a number of Wild West folks here. Col. T. J. McCoy is now at the London Pavilion with a bunch of American Indians, in a prog with the 'Covered Wagon' film, which has been at that theater since last August. Jack Joyce told me the cowboy with the Buffalo, Bill Wild West is at the Crystal Palace with his circus. He expects to tour England the coming season with a circus and Wild West combined. Mel Johnny Bezan, late with the 'Wild Australian' Show. At present he is with the John Swallow

Answering an inquiry of D. F. R., Wyoming, on a recent issue, Emory A. McCrovy writes from Santa Fe, N. M.: "Yes, Sam Brownell, who former bank robber of Bellefourche, is the convicted thief of Wyoming. No, he is not at Biller, N. D., on the same dates as Bellefourche last year. There was there and it was good little show. In some way Sam is connected with Chas. Wilson, owner of the banking house in Terry, Ok. They also put on a show at



PARKS, PIERS and BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

KENNYWOOD BEING PREPARED FOR ITS SILVER ANNIVERSARY

New Coaster, Fun House, Subway Entrance and Grand Stand Among Improvements for Pittsburg Resort—Opening Set for May 20

Pittsburg, Pa., Jan. 19.—Kennywood Park is being energetically prepared for the coming season, which will mark the silver anniversary of its founding as an outdoor amusement center for the people of Greater Pittsburg.

A new coaster, built by John A. Miller and costing more than \$50,000, is being installed. It is the feature of the improvement program. The ride, hailed as a model of its type for speed, thrills and safety, occupies a spot that overlooks the Monongahela River. A prize of \$100 is being offered to the Kennywood patron who hits upon the best name for the coaster. Mr. Miller, assisted by Charles Mach, Kennywood's chief mechanic, is constructing a mysterious Knockout, the new walk-thru fun house. The management aims to book a record number of school, church, fraternal and industrial outings and celebrations this year and with more than sixty contracts already signed it is evident few days from May 20, the date of the opening, until Labor Day will be without a special picnic.

Automobile parking space has been enlarged and improved to accommodate 5,000 machines. A big part of the ground is for free parking. This expansion is made to comply with the increased demand expected as a result of the opening of a concrete boulevard connecting Kennywood with the business and residential portions of Pittsburg. A complete service and filling station for motor patrons will be provided.

Many other changes are being made. In addition to the athletic buildings and field will be a new grand stand with a seating capacity of 5,000. All buildings and ride equipment are being overhauled and repainted in bright colors. Additions are being made to the restaurant and refreshment stands.

A decided improvement is being made at the main gates thru the construction of a concrete subway under the boulevard.

John F. McTigue, who recently visited various markets in search of new games, is installing a floor lamp flasher and several games of skill.

Kennywood, owned and operated by the Kennywood Park Corporation, has A. B. McSwigan as president, Frank L. Danahy vice-president and F. W. Henninger secretary and treasurer. Other stockholders are John Chapple, general superintendent; John F. McTigue, games manager; Laura Noel, office secretary; and James H. Trimble, picnic agent. Charles Mach continues as chief mechanic and director of construction, Matthew Ledward is floral superintendent, Anthony A. McTigue theater, arcade and pony track manager, with George Abernathy in charge of advertising.

In 1899 Kennywood Park, then known as Kenny's Grove, first attracted attention as an ideal place for family reunions and outings. A. W. Mellon, now secretary of the U. S. Treasury, and his brothers conceived the idea of constructing a trolley line from the city to the grove to promote the riding of trolleys. They added to their plan by leasing the Kenny property and establishing thereon a merry-go-round, band stand and dance pavilion. As the place grew in popularity it became known as Kennywood. Other devices, such as a figure eight, old

PARADISE PARK PARAGRAPHS (Rye, N. Y.)

Palash Brothers have contracted a penny arcade for the coming season. Work on the arcade building has already started.

Jess Orr, of Bridgeport, Conn., has arranged to place a new C. W. Parker large type Ferris wheel. It will be the first ride of this nature at Paradise.

Curt's & Costello, who have concessions at Olympia and other parks, are adding an ocean wave to their string of devices.

Wade & Howell, bridge builders, of Bridgeport, Conn., will submit plans this week for a 1,200 foot pier to be built by Managers Haight and Ponty, and negotiations are under way for boat service to be furnished by the Recreation Line, Inc. of New York.

Harry Baker, of the firm of Miller & Baker, manufacturers of riding devices, and Fred H. Ponty will join in building an old mill, work on which will begin shortly.

Curt's & Costello have the exclusive rosseterie and frankfurter privilege for 1924.

Manager Ponty announces that Paradise will open early in May and that some changes will be made in the personnel of his staff.

I. M. Martin, general manager of Chester Park, Cincinnati, has an eye open for new amusement ideas during his present trip to Japan and the Philippines.

mill, cane rack, etc., were added and enjoyed liberal patronage. After several years a consolidation of all traction franchises in Pittsburg caused Kennywood to become one of the holdings of the Pittsburg Railway Company, which placed the late Andrew S. McSwigan, then a minor official of the traction organization, in charge of the resort.

Mr. McSwigan set out to put Kennywood on a self-supporting basis by offering clean and wholesome amusements and attractions. With his assistant, Frank L. Danahy, who is now manager of Kennywood, Mr. McSwigan was successful in attaining results by building up the picnic business, weeding out undesirable concessions, barring rowdies and creating an organization capable of handling the creditable patronage that was to follow.

Andrew S. McSwigan, who also was instrumental in establishing the National Association of Amusement Parks, which organization he served as president from its start until his passing, has a monument to his ideas of meritorious park amusements in Kennywood, now headed by his son, A. B. McSwigan.

PLAN TO OPERATE PARK POOL THE YEAR ROUND

Work on Mid-City Venture To Start Soon, With Opening Planned for Summer

Troy, N. Y., Jan. 19.—Work on a large swimming pool at Mid-City Park will be started within a month, according to K. B. Hassard, president of the Mid-City Park Corporation. A \$250,000 stock-selling campaign to finance the improvement was started in November, and, it is announced, one-fourth of the shares have been sold and the balance is expected to be disposed of by April. The pool is to occupy part of a ten-acre tract adjoining the original Mid-City Park site on the north, which was recently purchased by the company.

Night bathing will be a feature, and, states Mr. Hassard, an inclosure and heating system will permit operation of the pool the year round. The pool is expected to be ready for opening by summer. There being no other pool in the Capitol district the new enterprise is expected to draw from this city, Albany and other towns within a wide radius. In addition to trolley service, with a seven-cent fare from Troy, Mid-City is connected by the Albany-Troy road, popular with motor fans in this section.

Mr. Hassard, who hails from Buffalo, was connected with Midway Beach, on the Hudson River, between Troy and Albany, from 1914 to 1919, and with Mid-City since its opening. Midway Beach is no longer operated. Fred J. Collins managed Mid-City for Mr. Hassard for three seasons. Last year Mr. Hassard assumed the management. He plans to beautify the entrance by replacing the old gate with an arched building and to add to the present number of concession stands, also to remodel and repaint all buildings and equipment.

ASCOT SPEEDWAY-PARK



This new park and speedway, at Los Angeles, Calif., promises to be one of the most elaborate pleasure parks on the Pacific Coast. According to present plans it will open May 30 next.

WANT PROOF?

If you have not been convinced of the certain advantages of having The Billboard lying around, handy for quick reference, clip the subscription blank printed below and send it in with a half dollar. You'll find the next eight issues of The Billboard which you will receive a gold mine of news and information, covering completely an interesting field.

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Free Carousel Rides for Pittsburg Kiddies

Other Cities Seek Information on Operation of Devices in Municipal Parks

Pittsburg, Pa., Jan. 19.—That various cities throughout the country are considering the adoption of an amusement feature long in vogue at municipal parks here is indicated in letters to George W. Burke, superintendent of the Bureau of Parks, seeking information on the operation of three merry-go-rounds which provide free rides for Pittsburg kiddies each year from May 15 to October 15.

The carousels are of the three-armed type and were built by the Philadelphia Trolleyz Company. They were purchased by the city of Pittsburg in 1910. One is installed in Grandview Park on the southside, another at Schenley Park in the east end of town, and the third on the northside in Riverside Park.

The cost of operation for each carousel is approximately \$1,962 per season, including the salary of a foreman (\$4.50 per day), two helpers (\$4 per day) and the expense of electric current, oils and incidentals, according to Mr. Burke. During the 153 days of operation each carousel carries from 150,000 to 200,000 children, depending upon weather conditions.

Great care is exercised to avoid accidents, it being the duty of employees to see that child passengers are strapped securely to their seats before every ride. Each carousel building has an entrance and exit, and, by a bench-seat arrangement, order is maintained among the children on "crowded days". After a ride the passengers are dismissed thru one gate. Then the boys and girls who occupied front bench seats are admitted thru the second gate. While they ride children who had sat behind them on benches move forward and the ones last to ride take rear seats.

Pittsburg is believed to be the first municipality in the United States to add a merry-go-round to its park equipment and is now the only city using the carousel on such a large scale for the free use and enjoyment of its people. While considered a valuable piece of public property, announces Mr. Burke, the Pittsburg Bureau of Parks is not anticipating the installation of more carousels at present, the three in use being in parks that draw the biggest attendance.

NEW PARK AT HOUSTON IS TO BE OPENED MAY 1

The Houston Amusement Park, Inc., announces that its new Luna Park in Houston, Texas will be formally opened May 1. The site, covering twenty-five acres, is little more than a mile from the heart of the city, with street cars and a wide boulevard passing the main entrance. A giant coaster will soon be completed and the dance hall, it is reported, will be one of the largest in the Southwest. A Venetian lake will be another feature. A sixth-month season is planned.

FAMOUS FEATURES

Of Crystal Palace, London, May Be Restored After Removal of Imperial War Exhibits

The trustees of Crystal Palace, London, are confronted by two outstanding facts. First, the great hall space, which for four years has been occupied by the Imperial War Museum Exhibits, will soon again be available. Secondly, the rent of £25,000 a year, which has been paid by the English government for housing them, is about to cease. It is proposed to use a part of about £30,000 now on hand in refurbishing some of the famous courts which were a feature of the palace before the war. In renovating and improving the lower parts of the grounds and in restoring the figures of anti-Illuvian animals which they contain. And a wiser use of the funds would, most people will agree, be difficult to conceive.

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them.

BRADFORD, JACK, AND WIFE, actors. Complainant, Norman F. Thom. Owner-Mgr., Princess Floating Theater.

MARTIN SISTERS, artistes. Complainant, Chas. Gramlich. Mr., "Follies of Movieland" Company.

MORRIS, JOE, musician. Complainant, I. W. Lutz, 1105 Church st., Stevens Point, Wis.

THORNTON, BILLY, tab. show manager. Complainant, E. A. Oakley, Rose Theatrical Costume Co.

FOR...
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LUSSE SKOOTER



As it appears to give our competitor such great pleasure to print announcements wherein they make great claims of winning infringement suits, without mentioning names, and also displaying great rows of Patent Numbers, LUSSE BROS., of Philadelphia, Penna., claim the credit for having devised, constructed and thereby being the direct cause for putting into successful operation over **Three Hundred Skooter Cars** during the 1923 season.

These cars have made for themselves an **earning and durability record** that never has been obtained by **PATENT NUMBERS**.

While most everyone remembers the advertisements that our competitor so frequently printed in the "BILLBOARD" during 1923, against buying a "GO-CART" that anyone can steer, they in spite of their good advice were compelled not only to make a positive steering car that every sensible person demands, but also are trying to adopt as near as possible the general appearance of that very same "GO-CART," and which may fool some unfortunate and ill-fated purchaser as being the "ORIGINAL AND APPROVED LUSSE SKOOTER."

Just as it was up to us to show them the right way to make a car that is **practical and profitable**, it is up to us to again show that Patent Numbers have nothing at all to do with the construction of our new overhead ceiling, which is far superior to any **existing ceiling** for **SAFETY, APPEARANCE, CONDUCTIVITY, ECONOMY AND SIMPLICITY OF CONSTRUCTION, AS WELL AS DURABILITY**, which can be shown in actual operation at our plant, to any interested party, and which has been approved by the "UNDERWRITERS ASSOCIATION." So do not let any one scare you into buying a car that has not yet been initiated in the hands of the general public, on account of a mere patented **wire mesh ceiling, or overhead**, as we still give, as we always have, a **written guarantee** against anyone, so take our advice and order early to reap the benefits of an early season's opening and make it possible for us to deliver **SKOOTER CARS** to you in good time.

Send for prices and booklets.

LUSSE BROS., Manufacturers,

2803-05-07-09 North Fairhill Street, Philadelphia, Penna.

Cash In With Whirl-O-Ball

New Automatic "Loop-the-Loop" Game
for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic in reel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 34x50 ft., and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$50 per day. Moderate investment required. Write now for catalog. **BRIANT SPECIALTY CO.**
724 Consolidated Bldg., Indianapolis, Ind.

WATER SHOW AT MIAMI

Has Diving Rings, Clowns and Swimming Champs. as Features

Miami, Fla., Jan. 18.—Everything that goes with a circus except the sawdust ring was provided at the big water sports circus Sunday at Smith's Casino, and the ring was replaced with a splendid large tank.

The two clowns, "Bozo" and "Beeso", delighted children and grownups alike. In the spectacular group three high dives were featured one by Swan Ringen, another by Bob Pearson of the Illinois Athletic Club and a third by Frank Weir, who for four years was in charge of swimming at Pilling's Park, New Jersey. Fancy diving was also very good, with Pete Desjardins, who holds the A. A. U. diving championship, and Harry Shumate performing. Jackie Ott made his first appearance in the pools for the season. Other events were a three-legged race, egg and spoon race and a life-saving exhibition.

A seventy-five-foot ladder has been erected at the pool and from this P. J. Ringen will perform.

W. Hal Marshall has established offices in the City Bank Building, Kankakee, Ill., for the new amusement park he is establishing in that town.

Actors, artistes, etc., will find an article on page 85 of this issue, giving instructions in regard to the Federal income tax.

—SKEE BALL—

A safe investment for both Indoor and Outdoor Amusement Centers. Played by everybody—everywhere. Standard since 1914, with many imitators.

Write for Catalog.

SKEE BALL COMPANY, Coney Island, New York

E. J. KILPATRICK, International Amusements

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AMUSEMENT PARK ENGINEERS

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FOR SALE, SUMMER RESORT

Too large for me to handle. Lake fifteen acres. Park grounds 42 acres. A money maker. Address M. G. MOOKS, Brush Lake, Woodstock, Ohio.

Write your subscription to The Billboard about to cancel

The New Dodgem Junior

is now ready for delivery, will do all that any similar car will do, and is sold with a written guarantee to protect, defend and reimburse purchasers against anyone who might cause them trouble. The price is \$350 per car, easy terms. Why take chances? Play safe. Don't buy a lawsuit. Order now for early delivery.

STOEHRER & PRATT DODGEM CORPORATION

706 BAY STATE BUILDING,

LAWRENCE, MASS.



New Music for Parks "CALLIOPHONE"

"CA-LI-O-PHONE" BROADCASTED BY "W. O. C."

"Listen for the Calliophone Orchestra, the Calliophone and Solo Concert from Station WOC Monday, February 4, between 8 and 9. A rare treat. Listen in."

Are you going through 1924 with that same old music of your Rides, in your Skating Rink and Dance Hall, that we have heard for the past 40 years? You have been forced to do it during the past 40 years, but the new Calliophone gives you a distinct new tone, in a class by itself—using 32-50 music rolls of ten tunes—built of metal, guaranteed from 15 to 20 years, light, small and compact; can be used on your Rides, in your Rink, also for street advertising. You have dressed everything else up new for your opening, don't forget your music. Hear it from Station WOC weekly.

MUSCATINE TANGLEY CO. IOWA

THE CATERPILLAR

World's Latest Novelty Ride.

Portable Rides built for Parks, Expositions and Piers, with but a few restricted cities and parks. Has earned \$2,537.50 in one day, \$6,510.00 in three days, \$7,902.10 in one week and \$90,337.02 for one season's business.

SPILLMAN CAROUSELLES for PARKS and CARNIVALS

32 ft. to 60 ft.

SPILLMAN FOUR-CYLINDER POWER PLANTS

Write for Catalog.

Spillman Engineering Corporation, North Tonawanda, N. Y.

WANTED CONCESSIONAIRES

TO PUT IN

VIRGINIA REEL, CATERPILLAR, COAL MINE, SKEE BALL and STANDS

In New York's most successful Park.

FOR SALE - GYROPLANE.

Terms apply—CAPTAIN E. WHITWELL, STARLIGHT AMUSEMENT PARK, E. 177th St., N. Y. C.

UZZELL AEROPLANE SWINGS

Are better than ever. Car 1924 models are leaders and come in three sizes:

Stationary Portable Baby or Kiddie

THE KIDDIE SWING is ready for inspection now. IT CARRIES 24 CHILDREN AT ONE TIME

It is equipped with Lights and Propeller Motors if desired.

Order now to insure early delivery. WE ALSO BUILD THE FROLIC.

R. S. UZZELL CORP., 1493 Broadway, NEW YORK CITY

BELVEDERE BEACH

The Bright Spot **AMUSEMENT PARK** Between the Two Boat Piers Keansburg, N. J.

Want Carousel, Coaster, Caterpillar, or any good ride; Shooting Gallery; also legitimate concessions for season 1924. Buildings furnished. Have Swimming Pool, Dodgem, Aerial Swing, Miniature Railway, Dance Hall, Boardwalk, Picnic Grove, Fine Bathing Beach. P. LICARI, INC., Owners

A CLEAN PLACE OF AMUSEMENT

A REAL RIDE FOR CHILDREN

CUSTER CARS

Write for Folder.

THE CUSTER SPECIALTY CO., DAYTON, OHIO



MORE RIDES

Being Installed at East Lake, Birmingham, in Preparation for Banner Season

Birmingham, Ala., Jan. 10.—Frank Stillman is supervising the improvements in course of construction at East Lake Park, the property of which is leased from the city of Birmingham by the Birmingham Amusement, Inc., with R. H. McIntosh as president. A Dentzell carousel, costing \$20,000, is one of the new features for the coming season, which is expected to be the greatest in the history of East Lake.

Hugh W. Hill, who was the first manager of East Lake, is again identified with this resort after being in charge of Edgewood Park also in this city, for a couple of seasons. Last year Mr. Hill operated a caterpillar, Ell aerobics swing and Big Ell ferris wheel at East Lake and it is likely that he will add one or more rides for the new season.

ADDED AMUSEMENTS

In Finger Lakes Region Expected To Attract Great Number of Tourists Next Summer

Auburn, N. Y., Jan. 10.—Officials of the Auburn & Syracuse Electric Railroad Company, which owns Lakeside Park, and Pitch Hill, owner of Island Park, which adjoins the railroad property, are planning to offer more amusement at the popular Finger Lakes resorts next summer than ever before.

W. J. Harvie, manager of the railroad, is negotiating for the installation of amusement devices new to this section. Mr. Harvie has secured Owen Brady, carnival promoter, whose home is in Auburn, to take charge of the amusement end for him.

With the Finger Lakes Association circulating 25,000 illustrated booklets advertising the region, especially the two parks, it is expected that thousands of tourists will be attracted.

BERLIN NEWS LETTER

(Continued from page 55)

to the German quota being full the Columbus and several other liners have canceled their passage and in consequence Nick will defer his departure until next month; he will look things theatrical over in general and at the same time establish his stamp business on your side.

W. L. Passpart called that he left New York yesterday by the York and will arrive here the end of the month.

A new vaudeville trade paper will make its initial appearance right after the holidays in Berlin, The International Artists' Gazette.

The British commanding officer in Cologne strongly protests against high prices at the Cologne Opera and demands immediate reduction, with the most expensive seat not exceeding five shillings. The municipality of Cologne replied that there is no subvention any more for the Opera House and that with everything now on the gold mark standard Germans have just the same to pay those high prices, which, until a few weeks ago, the British occupying forces, thanks to their superiority in the exchange, could have paid with a few pence. As to admission prices in Berlin, the Grosses Schauspielhaus charges at present two marks admission (50 cents), with 22 marks top (\$5.50), the State theaters even exceeding these scales.

New films: "Carousel of Life", a Svenska production by Dimitri Buchowetzki, the usual failure; "Trafun-Ilse", produced by A. von Antalfy, hopeless; "Aachenbroedel", Ufa film, splendid.

Karussell, erstwhile Russian cabaret, reopens today with German cabaret, Anita Bester, Berlin's most notorious dancer, acting as emcee.

CONCESSIONS TO LET ON PUT IN BAY ISLAND

Largest Summer Resort on Lake Erie, for Season 1924. Built by the late Frank B. Rowland, Cleveland and Kewauqua, different size of swings for rent for legitimate games in main building. My premises are located between the Park and Bathing Beach, adjacent to Park's Amusement. Prospects for season are good. You can do business here seven days a week. We have swimming pool, concessions, state also for foot race with 100-1000, \$8 per foot footage without buildings. The above price is for the whole season. Season opens June 15 and closes after Labor Day. D. ROSENBERG, Put In Bay, Ohio.

WANTED: City live wife, a position as Park Manager. Ten years' experience as Skating Rink and Dodgem Hill Operator, Park Man and Promoter in Allentown, Pa. Married, 28 years old; good reference. Address: P. O. Manager, Steyer's Hall, Decatur, Iowa.

FOR RENT

On Boardwalk

Keansburg, N. J.

CONCESSIONS

Space for Various Rides: RESTAURANTS FRANKFURTER STANDS CANDY AND SODA STANDS SHOOTING GALLERY

DANCE HALL

One of the largest on the Jersey Coast.

WANTED

DODGEM CATERPILLAR BABY AIR SWINGS FERRIS WHEEL MIDGET TRAIN

Big Opportunity

We have four steamers plying between New York and Keansburg, N. J. Free Bathing Beach

New Point Comfort Beach Company J. L. SCULTHORP, Manager.

"THE WHIP"

MANGELS'

CHAIR-O-PLANE

KIDDIE RIDES

W. F. Mangels Co. CONEY ISLAND, N. Y.

ELY AEROPLANE SWINGS

are built most attractively, for best service and to get the most use of. We will accept reasonable propositions on percentage or flat rental basis from good parks anywhere in the United States. You are now of delivery.

ELEVEN RESORTS DRAWING FROM NEW YORK CITY HAVE OUR MACHINES. OUR PRICES AND TERMS ARE ALWAYS RIGHT. See Our Baby Aeroplanes Before Picking Your Own. J. W. ELY COMPANY, INC. WHITE PLAINS, N. Y.

Park Managers!

I want location for Improved Kiddie Airplane (Photo Bron' model), six places. Permanent lease. RICHARD JOSEPHS, 10 Beverly, Coney Island, N. Y.

FOR SALE, SUMMER RESORT

Two lots for me to handle. Lake fifteen acres. Put zone is 12 acres. A money maker. Address: M. & H. BOOKS, Brush Lake, Waukegan, Ohio.

NEW GAMES OF SKILL

Concessionaires, ask for car pay-as-you-go permit from DIAMOND MFG. CO., Maize, Ohio.

AT LIBERTY—STURMICH AND HIS BROTHER, FRANK E. STURMICH, Director; MADAME F. STURMICH, S. Frank. Will consider Paris, France, Chicago, W. P. YATES, Mgr., 215 Beach A. Findlay, Ohio.

MERRY-GO-ROUND FOR SALE

Established business, large building, located in beautiful shore resort. Address: BOX D-141, care of board, Cincinnati, Ohio.

JANUARY 26, 1924

MORE BRIGHTNESS

Promised for Belvedere Beach in 1924 by P. Licari

New York, Jan. 19.—A welcome caller at The Billboard office this week was P. Licari, manager of Belvedere Beach Amusement Park, the bright spot of Keanburg, N. J. Mr. Licari, an advocate of clean amusements, promises many new attractions for the coming season.

Belvedere Beach, located seventeen miles from New York, is accessible by water and train. It has the wooded acres and a white sand beach 2,000 feet long.

PLAYLAND PARK NOTES
(Freeport, L. I., N. Y.)

Manager P. H. Sanneman has closed contracts for the installation of a whip, acrobats for the summer and old mill to be ready for the 1924 season on or about May 20. Rides at the park include a whirlwind coaster now at the park built by Miller & Baker, a dodger and a fine carousel.

A swimming pool will be an addition to Playland Park the coming season. Manager Sanneman announces that it will be equipped with diving boards and slides, and that aquatic sports will be held from time to time.

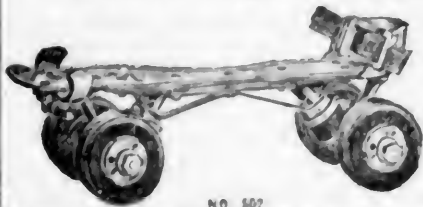
A radio is to be installed. Part of it will be laid out along the boardwalk, which will be simply paved with benches. Concerts and general sports within a radius of 2,000 miles will be provided.

Increased parking space is being arranged on property adjoining the park and accommodations for 1,000 more cars will be provided.

The dance hall, which has been successfully operated under management of Harry E. Morton, will be redecorated. A seven-piece orchestra will be in attendance afternoons and evenings.

New signs will be laid throughout the park in line with Manager Sanneman's plans to add to the comfort and pleasure of Playland patrons. Fireworks and other free attractions will be daily features.

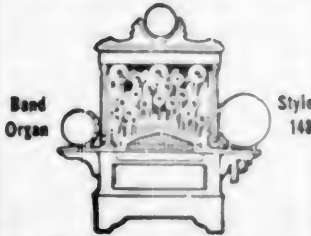
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are reliable. They will make more money for you than any other make of skate.

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WURLITZER SKATING RINK MUSIC



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THE RUDOLPH WURLITZER CO., North Tonawanda, NEW YORK

CONEY ISLAND OPPORTUNITY

The City of New York is spending ten million dollars for improvements in Coney Island, making it one of the greatest resorts in the world. HENDERSON'S BLOCK, now being rebuilt, will face the new Stillwell Avenue, 100 feet wide, connecting the only terminal of the subways in the island with the new boardwalk. Hundreds of thousands of people will pass this building every day. The season in Coney Island will run from April to October. Instead of the short ten-week season of heretofore. Space suitable for Dance Hall, Freak Shows, Museums, Games and wonderful advertising space.

For space in the HENDERSON BLOCK, apply to **J. S. JACOBS, 536 Broadway, New York City.**

WANTED CONCESSIONAIRES

LUNA PARK — Houston, Texas

(OPENING PLANNED FOR MAY 1)

Comprises 25 acres beautiful park land, 1 1/2 miles from Court House. Street car and wide boulevard right at door. Includes swimming pool, largest Dance Hall in Texas, with 100 ft. tram; beautiful Venetian Lake, massive gate, etc. Six months or more park season. Approximately 250,000 people to draw from. WANT Rides of all kinds, Skill Games, Shows, etc. Venetian Cannons open. Bands and Feature Attractions with. Under experienced park management. Write for wire.

HOUSTON AMUSEMENT PARK, INC., 912-13 Bankers Mortgage Bldg., Houston, Texas

RIVER GARDENS

TWENTY-SEVEN ACRES OF NATURAL BEAUTY.

CONCESSION MEN! Come in and make money with us! We have only Bathing Beach within 100 miles; five miles of bathing; excellent mile Water front; area of Public Grounds; Immense Parking Space for Autos; double track car line that runs to and from; 100,000 people; drawing territory, 1,000,000; offer liberal contracts for construction of Ballroom, Boatouse, Coaster, Chutes. Ride and Concession Men write us. What have you got? Address:

CHARLES L. DRAKE, President, P. O. Box 251, Fort Wayne, Indiana.

THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order. **AUTOMATIC FISHPOND CO., 2614 Adams St., Toledo, O.**



TO FEATURE ANIMAL ACTS

Numerous animal acts to be announced, will be featured the coming season at Erie Beach, Buffalo, N. Y., the management contending that such attractions will draw the largest crowds and kiddies alike.

GUMPERTZ VACATION ENDS

New York, Jan. 19.—Mr. and Mrs. Sam W. Gumpertz, prominent residents of Coney Island, have returned from a vacation of several months in Florida and Cuba. The couple spent most of the time in Seaside.



Communications to our Cincinnati office: **BANNON MANAGING LYRIC RINK**

J. Levenson of the 13th Amusement Company, which operates eight theaters, has become the owner of Lyric Amusement Hall in North Attleboro, Mass., and has F. J. Bannon,

formerly of Hayman's Rink, Taunton, Mass., as manager of the Lyric Roller Rink. Exhibition skaters and other rink attractions are being offered.

REOPEN RINK IN VIRGINIA

W. E. Irwin communicates that he and Tom Chapman are operating a roller rink at Woodstock, Va., which has been without such an enterprise for twelve years. It is the only rink within a radius of sixty miles, states Irwin in producing good business. The floor is 6x125 feet and the equipment includes 200 pairs of skates and an electric piano.

WILL THERE BE A NATIONAL MEET?

Will there be a national open roller skating meet this winter? If so, where? These questions confront representative rink managers and concerned roller speedsters of the country as a result of the passing of Riverview Rink, Chicago, where recent annual meets were held. The floor at Riverview is being used for dancing, and Manager "Zilly" Donahauer announces that the policy will not be changed to accommodate the meet. Without an organization of rink managers and roller skaters in existence it is possible that the annual meet will be held at White City Rink, Chicago, also that some other city will claim it and again there

may be none at all. Unless an agreement is reached by parties directly concerned, any rink manager in a large city can stage a meet and, by making it an open event, call it national. Unless one big meet is agreed upon a custom of long standing will be broken and the roller skating game will suffer a loss. If several open meets are held in different cities they will be sectional affairs and, to determine the champions, it will be necessary to have the winners take part in a combined match. This suggests a plan that can be used to advantage in event another national roller skaters' association is formed—inter-city and inter-state meets to determine champions of the South, East, West and North who will take part in the national meet. Such an arrangement would make for broader interest and keener rivalry and also swell attendance and business at many rinks.

SKATING NOTES

Vaudeville fans on the Pacific Coast are being treated to two high-class roller skating acts at present with Van Horn and Inez appearing on the Pantages Time and the Three Whirlwinds on the Orpheum Circuit. The latter act is in San Francisco this week and Van Horn and Inez are in San Diego.

Kiljoy and Watson, roller artists, recently presented their act in Trinidad, Col., and Amarillo, Tex. They are heading east to play the Keith Time.

Gladys Robinson, of Toronto, Can., acclaimed the world's champion lady amateur speed ice skater and winner of the international championship in her class for the past three seasons, is to turn professional, having accepted an offer for an exhibition tour mainly thru the West and on the Pacific Coast.

Mack and La Rue are sharing headline honors on the Delmar Time. During their recent appearance in Birmingham, Ala., the reviewer for one of the dailies said: "Mack and La Rue featured the vaudeville bill at the Grand Friday night, with a unique acrobatic exhibition on skates which called for repeated encores. Miss La Rue is one of the most charming and graceful young women to be seen at the Grand this season and the act went over big."

The Reynolds and Donegan act is coming into its own. Here's what Steve Stevenson, reviewer of The Fort Worth (Tex.) Record, said about the act when it visited there a short time ago: "It is seldom that the closing act can be called the headliner. This week a skating act, not billed as the headliner but nevertheless the truth, stands out as the feature of six offerings, all of them considered as being a part of the best in vaudeville. The act is composed of Earl Reynolds, Hilda Ruckerts, Helen Reynolds and Nellie Donegan. All of the artists are world's champion skaters. Difficult feats, wonderful skate dancing and everything that has been done by other skaters and things never done before are performed by this quartet. Miss Ruckerts, the world's champion female ice skater and a part of the act, is undoubtedly one of the most beautiful women appearing on a Fort Worth stage in a long time."

F. Torpy, an instructor at White City Rink, Chicago, has just announced that he became a benedict New Year's day.

RICHARDSON SKATES

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which insures profits and in the rink business it is Richardson Skates which earn real profits. WRITE FOR CATALOG TODAY.

Richardson Ball Bearing Skate Co.
3312-18 Ravenswood Ave., CHICAGO



The DEAGAN UNA-FON MUSIC

PROVIDES THE IDEAL SKATING FOR RINKS. Played same as Piano, but has fifty times the volume. Write for descriptive circular and full information.

Two Sizes, \$375.00 and \$500.00.

J. C. DEAGAN, INC.
DEAGAN BUILDING,
1750 BERTEAU AVENUE, CHICAGO.

FOR SALE

Chicago Pure Roller Skates, sizes 1, 2, 6. Good condition. MUSIC BALL RINK, 1st St., Ill.

ROLLER SKATES FOR SALE. 300 pairs Wheeling Pure Rolls, all in good condition. \$2.00 a pair. North Tonawanda (Ohio) for sale. FRED W. MILLER, 8 1/2th St., New Brunswick, New Jersey.

HAVE YOU MILLS 65-NOTE ELECTRIC PIANO ROLLS? We have late rolls. Write exchange offer. **AUTOMATIC SUPPLY CO., 235 West 6th St., Dubuque, Iowa.**

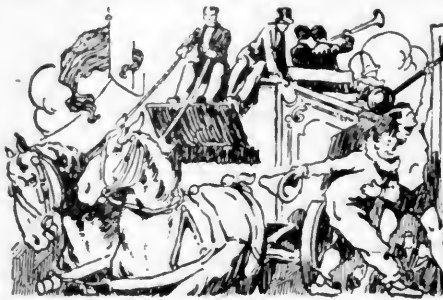
FOR ABOUT \$600 YOU CAN
Start an amusement business in your own city or elsewhere that will pay you a net profit of \$50 to \$200 a week sure and steady. No risk. Experience unnecessary. Full particulars free. Only a limited number men required.
PINTO BROS.,
2944 W. 8th St., Coney Island, New York.

THE SUMMIT BEACH PARK COMPANY WANTS
Water Shows, Wild West and Animal Shows, seasonal Fire Act. Will hold from one to three weeks.
PARK OPENS MAY 9, 1924
WILL LEASE good location in a great Family Amusement Park. Also want a good area being planned here by a real time man. Several choice locations for good clean concessions. No Wreck. Write to:
C. C. MACDONALD, Gen'l Mgr.
Summit Beach Park, AKRON, O.

ONTARIO LAKE PARK OSWEGO, N. Y.
Here come Ball, Roller Coaster, Ride, Race, Hot Dinners, etc. WANT (arrangement or Whip, Paint and other legitimate concessions. Address:
E. A. MORTON,
100 Ballard Avenue, SYRACUSE, N. Y.

FOR SALE One large Family Mills (including that for opening in Parks and Power Amusement, etc. in 100,000 ft. area. Will sell for \$7,000.00. The original cost was \$10,000.00.
2. WE HAVE one large roller coaster, original cost \$15,000.00. We are offering it at \$10,000.00.
3. WE HAVE one large roller coaster (original cost \$15,000.00). We are offering them at \$10,000.00. We guarantee them to be the best in the world.
4. WE HAVE one large roller coaster (original cost \$15,000.00). We are offering them at \$10,000.00. We guarantee them to be the best in the world.
GRAND RAPIDS ELECTRIC PIANO CO.,
2836 1/2th Ave., S. W., Grand Rapids, Michigan.

CAMEL, ELEPHANT, OSTRICH
Owners write
Bear and Animal Acts
Write for dates
ERIE BEACH CO.
400 Morgan Bldg., Buffalo, N. Y.



FAIRS AND EXPOSITIONS

Their MUSICAL and AMUSEMENT END in CONJUNCTION
With their PRIVILEGES and CONCESSIONS

OHIO FAIR BOYS

Hold Splendid Meeting in Columbus—Attendance, as Usual, Is Large

From every nook and corner of the Buckeye State the Ohio Fair Boys—and a goodly sprinkling of "fair girls"—gathered Tuesday, January 15, for their annual get-together meeting in Columbus. It was, as usual, a splendid assemblage, marked not only by good fellowship but by an earnestness that bodes well for the future of Ohio. The group meetings were well attended—probably better attended than ever before. They are growing in importance with the years, and the questions discussed cover practically all problems that fair officials are likely to encounter. The sessions that followed were replete with addresses and discussions full of practical helpfulness, with enough humor and entertainment included to thoroughly lighten the sessions and prevent any suggestion of tedium.

Many showmen, concessionaires and free-act men were on hand, and no doubt signed up quite a number of contracts for the coming season. The attendance at the meeting was more than 600, and at the banquet almost 500.

The Tuesday sessions started off with the group meetings—three in number. The fair secretaries' conference was presided over by Harry H. Hale, John D. Hays directed the deliberations of the treasurers' conference, and H. C. Ren of the presidents' conference. All of these conferences were held in the Desher Hotel, the headquarters for the Fair Boys.

The Tuesday afternoon session started promptly at 1:45 o'clock, with President Myers Y. Cooper presiding. Mrs. Helen S. Maher, secretary of the Ohio Fair Boys, called the roll and presented the report of the State Department of Agriculture. This was followed by the report of the treasurer, Lamar P. Wilson; committee appointments and the annual report of the president.

Tuesday Afternoon Session

Following the presentation of reports President Myers Y. Cooper delivered his annual address in which he reviewed the work of the association during 1923. He dwelt particularly on the law governing concessionaires, passed by the last session of the State Legislature. He stated that in response to a questionnaire sent to all members of the association, more than fifty per cent of the fairs found that the new law resulted not only in cleaner concessions but increased the receipts from concessions. President Cooper recommended the appointment of a budget committee on every fair board; also that the fair grounds, wherever possible, be made a community center. The fair plants of Ohio, he said, are worth \$10,000,000, and should not be allowed to stand idle the greater part of the year.

President Cooper's address follows:

Myers Y. Cooper's Address

This is the seventh consecutive convention of the Ohio Fair Boys' Association over which I have had the honor to preside as your chief executive officer.

In expressing appreciation on the wide interest manifested by your presence here today, I am sure that I am not emphasizing the satisfaction of all in the noteworthy development of this great organization which today is at the height of its usefulness in service to the cause of agriculture.

It is a commendable fact that, despite the tremendous changes that have been going on in our national life, the fairs have kept sacred their obligation to agriculture.

They have used to good purpose the broadened atmosphere which has come into fair management as a vehicle for the creation of educational advancement, and thus by practical methods aided in the solution of agricultural problems.

The cornerstone for the fair's usefulness was well laid by Dr. Thornton in 1860, and the fact that after more than 140 years we are still gripped with the idealism of those who found an advanced conception for such organizations, finds its expression in the militancy of fair activity today.

We take pardonable pride in our Ohio organization. We have learned that co-operation is the thing; that interchange of viewpoints is of worth; that mutual helpfulness is good for all concerned, and that service is the cornerstone of any enduring structure.

You can't get water out of a dry well—you can't quench thirst from a stagnant pool—it is the sparkling, living water that quenches thirst and helps withstand the heat of the day.

We have learned that a stagnant fair is worse than useless—that its vitality is found in freshness of ideas which serves to illumine to the advantage and well-being of the patrons.

No one ever got very far running backwards. It's the contestants in the forward dash that interest in the marathon. And thus it is with every worthy life purpose. Achievement will be found in the responsible forward pursuit.

Fairs Need Responsible Management

That there is responsibility and capability of a high order in the fair managements of Ohio is well evidenced by the results attained. The fact that every legislative proposal

which has been presented to the Legislature of Ohio has been unanimously approved on the part of that body well evidences our position in public esteem. I need only to refresh your memory that during the past seven years three legislative enactments have been passed.

First—To give added financial aid to County Fairs.
Second—To give added financial aid to Independent Fairs.

Third—The Concession Law passed at the last session of the General Assembly. The concession law was enacted to make more certain that the fairs of Ohio shall continue to be a family institution, freed from immoral shows and gambling devices of every character. The fact that this legislation came from within our own organization is outstanding evidence of the strength and character and purposefulness of the Ohio Fair Boys' Association, as well as the Ohio Fair Circuit, which ably assisted. The fair managers of Ohio have served notice on every kind and class of immoral agency that there is no room for them on the fair grounds of Ohio. It may be stated with authority that Ohio fairs have not suffered financially because of this stand.

For a number of years we have been eliminating unworthy concessionaires from the fair grounds. All of this has been done without financial loss. A questionnaire was sent to every fair in Ohio in order that we might know the effect of the new concession law, not only in community reaction but in financial as well.

It was impossible for all to make a response as books were not closed in time for this report, but from more than one-half of the fairs in Ohio the results proved an actual

ANOTHER ONE FOR YEAR—ROUND USE OF GROUNDS

Mason City, Ia., Jan. 14.—Plans for making the North Iowa Fair a fifty-two-week institution, instead of one week, were made at a meeting of business men and farmers here. The fair grounds may be enlarged, more commodious quarters provided for exhibits and larger grand stands built.

According to the plans under consideration stock and corn shows may be held here at various times thru the year, and the fair grounds used as a community center for all the residents of the county.

At the annual election of officers A. N. Grimm was elected president for the ensuing year. Other officers are Frank Miller, secretary; G. M. Woodruff, treasurer.

OLD OFFICERS RE-ELECTED

Hamilton, O., Jan. 15.—The Butler County Agricultural Society at its annual meeting here last week re-elected J. A. Slade, president; J. L. Garver, vice-president; M. D. Ermston, secretary, and Kirk Mier, treasurer. These incumbents have held the offices for many years. October 7, 8, 9 and 10 were set as dates for the 1924 Butler County Fair, with the usual Saturday session eliminated on the ground that it was a losing proposition. Following his usual custom, President Slade banqueted the officers and directors at Hotel Hamilton after the meeting.

FAIR NEWS IN OTHER DEPARTMENTS

DURING this month and February many State associations of fairs hold their annual meetings. The reports of these meetings are full of interest to every fair man, and we want to report every meeting as fully as possible. The exigencies of time and space will not permit of all these reports being published in the fair news section, hence when received too late for this department they will be published in the front and rear sections. For that reason it will be well for fair men not to overlook any part of The Billboard. Pages 3, 6, 7 and 8 and the outdoor news section from page 100 on will contain more or less fair news each week, so do not fail to read them. This week especially there are a number of association meetings that cannot be reported in the fair news section. Look them up in other departments. They contain news that you will be interested in.

LARGE PROFIT MADE BY MINNESOTA STATE FAIR

Total Receipts for 1923 Were \$454,906 and Net Profit \$53,145

St. Paul, Minn., Jan. 11.—The year 1923 was a most successful and profitable one for the Minnesota State Fair, according to the report submitted to the Governor December 29. That report showed that the net profit of the fair held last September was \$53,145.

Thomas H. Garfield, secretary of the State Fair Board, who prepared the report, showed that the total receipts of the fair were \$454,906, the expenses \$401,760, and the average yearly profit for the last seven years \$114,481.

The cash receipts from ticket sales for 1923 were \$297,692, an increase of \$11,375 over the previous year.

There were 5,692 exhibitors at the last fair, an increase of 363; the attendance thru the outside gates was 418,828, an increase of 25,384 over 1922, and an attendance of 172,551 at the grand stand, an increase of 4,255, altho there was one rainy day during the 1923 fair.

BRITE QUITS FAIR JOB

Poplar Bluff, Mo., Jan. 15.—W. Irl Brite, who has been secretary of the Chamber of Commerce in this city and who is well known in the amusement world of this country, has announced his resignation as secretary, effective February 1, when he will enter business. He has become a member of a firm that has bought out the Port South Drug Company at Port Smith, Ark., and he will be actively associated in the business. Brite was a big factor in putting across the Butler County Fair last fall after several years of inactive sessions and also was a prime mover in the Witch of the Romines, a big fall festival here last year. Brite has been connected with amusement enterprises elsewhere and is a good executive.

DONNELLSON (IA.) FAIR

Donnellson, Ia., Jan. 11.—The Lee County Fair Association has elected V. M. Schmidt, president, and H. B. Hopp, secretary, for the ensuing year, and stockholders elected to the directors' board: H. B. Hopp, H. A. Rykes, J. H. Vermazen, V. M. Schmidt and James Barnes. The first week of September has been selected for the fair. Annual reports showed that many permanent improvements had been completed and paid for and despite the unfavorable weather the year's balance sheet showed the fair to be self-sustaining.

Utah and Idaho Fairs Change Name of Ass'n

Now Called Utah-Idaho Fair and Racing Circuit—W. D. Sutton President

Ogden, Utah, Jan. 18.—The Intermountain Fair and Racing Association held its sixth annual meeting here January 9-10. The leading fairs of Utah and Idaho had delegates present. The meetings were held in the rooms of the Weber Club and every courtesy of that club as well as of the Ogden Live Stock Show, which was then on, was extended to the association.

Jesse S. Richards, secretary of the Ogden Chamber of Commerce and of the Live Stock Show, welcomed the meeting to the city and promised active co-operation to the Intermountain Association in all of its activities. Acting President Haver, secretary of the Cache Valley Fair, presided.

The report of the secretary showed that desperate efforts had been made by a few fair members to keep the Intermountain Association alive and functioning to the improvement of the fairs of the territory covered. After the constitution had been read and discussed, it was moved by Mr. Dunbar, president of the Cache Valley Fair, that the association be changed to the Utah-Idaho Fair and Racing Circuit. The change was authorized and the official name of the organization will be the Utah-Idaho Fair and Racing Circuit. Dates for this year's fairs were set as follows, subject to later changes which shall be given publicity thru the press: Nampa, Id., and Rexburg, Id., week of September 1; Twin Falls County Fair, Filer, Id., September 8; American Falls and Blackfoot, Id., September 15; Logan, Utah, September 22; Utah State Fair, Salt Lake City, Utah, September 29. Other fairs allied with the association to be set at such dates as best suit the plan of circuiting for races.

L. S. Cardon, superintendent of speed for the Salt Lake fair, advocated uniform program for all fairs, especially with reference to harness races. Uniform schedules with uniform conditions in the interest of the horsemen, who find better conditions obtaining at other circuits, will invite the horsemen of the country to race at home and thereby encourage the horse industry in this section. Mr. Cardon's address was heartily approved by the members present. A tentative program was arranged for submitting to the various local committees for approval.

Geo. Dunbar spoke on midway attractions and heartily endorsed the attempts made by the Showmen's Legislative Committee to clean up the carnivals.

The association went on record as favoring the clean carnival and the members will be governed by the approved list of games and attractions furnished by the Showmen's Legislative Committee.

John T. Cahine III, of Logan, Utah, made a strong plea for the cleaning up of "grasses" and "juice" concessions relative to sanitation. The ever present subject of "free passes" was handled by the assistant secretary of the Utah State Fair, and the conclusion of all members present was that the one great lack of fairs is the giving of free passes.

At the morning session of January 10, the representatives of amusement service companies and fireworks concerns were given ample time to present their wares.

The election of officers for the ensuing year resulted as follows: President, W. D. Sutton, manager Utah State Fair; vice president Jesse S. Richards, manager Ogden Live Stock Show; secretary-treasurer, J. M. Markel, secretary Twin Falls County Fair, Filer, Id.; Postville, Id., was selected as the place for the 1924 meeting of the Utah-Idaho Fair and Racing Association.

HALE AGAIN MANAGER OF NEWARK (O.) FAIR

Newark, O., Jan. 18.—At the annual meeting of theicking County Agricultural Society Harry H. Hale was re-elected fair manager for a period of three years. Mr. Hale just completing his seventh year as secretary. He is a veteran newspaper man, past district deputy grand exalted ruler of the O.E.S., and finds his greatest pleasure in publicity for the two societies. He has already begun the plans for the Newark fair in September and with the aid of the new president, A. A. McDowell, and the latter's staff of officials, proposes to have one of the best and cleanest county fairs in the State.

NEWSPAPER MAN ON FAIR BOARD

Havenport, Ia., Jan. 10.—E. P. Adler, publisher of The Daily Times, has been named to the board of directors of the Mississippi Valley Fair and Exposition to fill the vacancy caused by the resignation of Dave Neustadt, who has removed from this city. Mr. Adler will take up his duties at once, as the board is already plunging into details for its 1924 show.

SHOWMEN'S LEGISLATIVE COMMITTEE ENDORSED BY NEBRASKA FAIRS

Other Important Matters Considered at Annual Meeting of Association in Lincoln

Lincoln, Neb., Jan. 17.—Seventy-nine district and county fairs were represented at the fifth annual session of the Nebraska Association of Fair Managers...

The success of the fair show, a dozen different kinds of snake water, the hideous and worthless show that admits you free and takes a free-will offering as you pass out with a brazen woman to extort the man at the outer gate...

Mr. Purcell said he knew what he was talking about because he had had experience in both county and state fair management. He had been a factor in closing dozens of objectionable shows...

When Mr. Purcell concluded, Harold Busha, representative of the Lincoln Exposition Show, asked for the privilege of the floor and it was granted by President McLaughlin.

For the past five years a number of those especially interested in the carnival business have been trying to get an organization which would remedy this abuse...

Mr. Purcell said that he had known him a long time and that he was glad that his organization had taken up the work and expressing the opinion that he was sure in his own mind that the various resolutions were unanimously adopted.

The resolution follows: "Resolved: That we condemn all such unworthy practices and that we adopt a form of contract that will protect the fair. That copies of this contract be printed by this association and sent to all county fair managers of Nebraska."

Local features heighten interest—but they do not take the place of professional acts.

Watch This Space

Let us help you choose your fair attractions. We can supply the very best, latest, available, and we are ready to advise.

Grid of attraction advertisements: NESGA DUO, LORETTA TWINS and GEO. NOVIKOFF, MYERS & MYERS, THOMAS TRIO, BOYD & WALLIN, TOM SANGER & CO.

THE JOE BREN PRODUCTION COMPANY Tenth Floor Garrick Theatre Bldg., Chicago, Illinois

ACTS WANTED

CAN USE in any Territory in the U.S.A. for the county and District Fairs in America. No act too small for us to handle. Send us particulars first letter, also mail photos. NOTE TO FAIR SPIRITUALISTS—Dear Sirs: We will be at in February. We have under exclusive contract the use of the first gate of the show.

ASSOCIATED FREE ATTRACTIONS (Fair Booking Office) MASON CITY, IOWA

A. F. THAVIU Arranging Dates for THE THAVIU BAND AND HIS CHICAGO GRAND OPERA PAGEANT season 1924. His twentieth anniversary with extraordinary attractions. 1800 Steinway Hall, 64 E. Van Buren Street, CHICAGO.



SAGINAW FAIR

Re-Elects W. F. Jahnke Secretary-Manager—Improvements Planned for 1924

Saginaw, Mich., Jan. 18.—The Saginaw County Agricultural Society, sponsors of the Saginaw County Fair, recently set the 1924 fair dates for September 8 to 14, both inclusive. The directors of this organization, at a meeting held last week, re-elected W. F. Jahnke, secretary-manager. Other officers elected were John Leddlein, president; Guy S. Garber, vice-president; John C. Raudholz, treasurer; and William E. Hennemer, treasurer.

Financial statement prepared by Mr. Jahnke, the secretary-manager, covering the 1923 exhibition shows total receipts of \$80,512.26 and total disbursements of \$80,376.77. Interesting items in connection with the report showed 91,108 paid admissions to the grounds during the second week of September. Total premiums paid, in cash, amounted to \$19,648.35, and total head of live stock entered in competition was as follows: Horses, 103; cattle, 329; swine, 520; sheep, 429, and 2,136 entries in the poultry, pet stock and bench show.

PREMIUMS DOUBLED BY DOVER (O.) FAIR

Dover, O., Jan. 17.—The premiums to be offered in the grange and farm bureau exhibits at the Tuscarawas County Fair next September have been fixed by the directors of the County Agricultural Society at \$500, double the amount given at the last fair.

Present officials have been re-elected as follows: President, Thomas J. Haley; vice-president, Earl D. Fisher; secretary and superintendent of grounds, J. D. Craig; treasurer, E. J. Vorhees, and speed superintendent, G. M. Earle, New Philadelphia.

Construction of a concrete grand stand will be delayed for at least two years, directors have decided. It is estimated the new stand will cost \$60,000. A subway is to be constructed underneath the tracks.

FAIR MADE PROFIT

Knoxville, Ill., Jan. 15.—The Knox County Agricultural Board at its annual meeting heard final reports of the 1923 fair, which showed a profit of \$1,580.45, altho the board has a \$1,500 bank loan not yet paid in addition to payment for \$2,944.41 in improvements during the season. Salary list for the year was \$150, \$100 to the secretary and \$25 to the president and treasurer. Because of the small attendance election of directors and officers was deferred until a later meeting.

RUTLAND (VT.) FAIR HAD RECORD YEAR

Attendance and Exhibits Bigger and Better Than in Any Previous Year

Rutland, Vt., Jan. 17.—The past year was a most successful one for the Rutland Fair and Live Stock Exposition, all previous records being broken for attendance and exhibits. This was brought out at the annual meeting held recently, when reports were submitted and officers were chosen for 1924. All of the old officers were re-elected, as follows: President and treasurer, W. L. Davis. Vice-presidents, W. L. Rush and J. H. Dugan. Secretary, E. S. Nicholson. Trustees, J. C. Dunn, E. M. Wilson and F. J. Brown.

The treasurer's report showed an income for the year from gate, grand stand, entry fees and rentals of \$67,727.16 with a net profit after all expenses of \$17,000. During the year upwards of \$20,000 was expended for improvements and betterments to grounds and buildings. The most important was the Automobile Building, 200 feet by 75 feet, erected at a cost of \$14,000, housing one of the largest automobile shows in New England. The overflow was taken care of in a tent.

Due to increased entries a new cattle barn was built, making a total of seven barns with a total capacity of over 500 head. A new show ring for judging cattle was built in a location more favorable for spectators. To make room for the Automobile Building the main street entrance was moved, regraded, enlarged and very greatly improved, adding capacity and safety in handling the rapidly increasing attendance.

The 1923 fair broke all records for attendance, number and quality of exhibits and in the class of free attraction and horse racing. There were more people on the ground than ever before both for the day and night shows, the total receipts exceeding any previous year by over \$11,000.

Plans are under way for improvements for the coming year, including an under pass inside the oval, new bleachers and one or more horse barns for race and show horses. Improvements will also be made to the Horticultural Hall, the Arts and Crafts Building with a strong probability of a new administration building and one for additional capacity in farm machinery display and boys and girls' work.

The midway was larger and cleaner in every way, and a very large number of concessions have opened up for 1924.

YATES CO. FAIR ELECTS

Yates, N. Y., Jan. 14.—At the annual meeting of the Yates County Agricultural Society Warren S. Peck was chosen president. A Hunt Wheeler was chosen vice-president, and a committee of three appointed to name a new treasurer and secretary. The total cash receipts this year were given as \$17,200.19. The disbursements were reported as \$7,508.28. Premiums awarded were \$5,330.25.

BALLOON CORP. NEW YORK. UNEQUALLED QUALITY BALLOONS. For Sale at M. K. BRODY, FEDERAL IMPORTING COMPANY, AIRO BALLOON CORP., BRAZEL NOVELTY MFG. COMPANY, SHRYOCK-TODD NOTION CO. BUILDERS OF PARADE FLOATS. MILLARD & MERRIFIELD INC. FAIR BOOKING OFFICE FOR SALE.

N. Y. STATE AGRIC. SOCIETY HAS INTERESTING HISTORY

Antedates Royal Agricultural Society of Great Britain—First Agricultural Association in New York State Formed in 1791

On Thursday of last week the New York State Association of Agricultural Societies held its annual meeting. This fact recalls to mind the establishment of the original society almost a hundred years ago.

Ebenezer Mack, one of the progressive spirits in the realm of agriculture in the early days of New York, at a meeting of the Tompkins County Agricultural Society in October, 1814, said:

"Horses for a long time drew by the tails, and oxen by the horns; and men went to mill with the grist in one end of the bag and stone in the other. Farmers have been generally slow to admit new discoveries and improvements. Since that time, however, great strides have been made in agriculture throughout the State. The primitive methods of those days have given place to scientific systems, the use of labor-saving machinery, and the like, and all of this is well exemplified in present-day fairs of New York State. County fairs are held everywhere, and the State Fair is an established institution, and the good that is being accomplished by these annual events is beyond computation.

Ninety-two years ago—on February 15, 1832—the present New York State Agricultural Society had its inception. Its life history, however, goes back even farther, according to The Knickerbocker Press, of Albany.

It can set its birthday before the date of the organization of the Royal Agricultural Society of Great Britain and can claim ancestry in the first agricultural association in New York State, the Society for the Promotion of Agriculture, Arts and Manufactures, organized in New York city in 1791. This particular society was succeeded in 1804 by the Society for Promotion of Useful Arts, which in turn was followed by the Board of Agriculture. Then came the State Association.

The master worker in the new association was Judge Jesse Ruel, a printer by trade, who had established a newspaper in Albany about the time of the close of the war of 1815, but eventually retired to practice and study as a farmer. He acquired considerable renown as the corresponding secretary of the society, and as the editor of The Albany Cultivator, and his stores of learning won for him a distinction so high that by many today he is regarded as the John Bull of American agriculture.

The society was reorganized in 1841 by the adoption of a new constitution. The State fair and cattle show and exhibition of industrial products in various counties developed. These innovations gave reality and life to the society as a State institution.

"Nothing could more satisfactorily show the interest which such anniversary exhibitions create than the multitude of gratified spectators, variously estimated at from ten to fifteen thousand, principally farmers from every county in the State, as well as the assemblage of distinguished agriculturists and other gentlemen from other States. . . . one magazine said.

"On the days previous to the opening of the fair a train of twenty-five cars filled with choice animals from the vicinity of Albany, and from the river counties, left Albany for Syracuse. The counties around poured in their animals."

For nearly sixty years—until taken over by a commission—the society continued to hold annual fairs, which, while great successes and attracting much attention, still were incidental to the great work of the society.

Lasting distinction was conferred upon the society by its employment of Dr. Asa Fitch, whose annual reports on noxious and injurious insects extended over many years and are today considered authoritative by entomologists everywhere.

As early as 1833 a plan was proposed by Judge Buel for the establishment of an agricultural school, but it was not until nearly twenty years later that thru the unremitting efforts of John DeLafield of Seneca County a State college of agriculture was established at Ovid.

Under the authority of the society agricultural surveys of a number of counties were undertaken—the first being of Albany County in 1821.

The society insisted that New York State be properly represented at the world exhibitions held abroad—in London and Paris and Berlin—and its representatives attended at those places—the society receiving many medals for its exhibits.

The creation of the State department of agriculture and the formation of the State Fair commission marked the end of the activities of the society along lines of dissemination of agricultural information and supervision of the annual State fair and of the county agricultural societies.

But its work has not stopped, as the meetings this week will show. It is still interest-

BIGGER FAIR PLANNED

Ithaca, N. Y., Jan. 15.—The Tompkins County Agricultural and Horticultural Society's plans for next year contemplate a bigger and better exhibition than ever before.

Fred D. Gilbert is the new president, succeeding Fred L. Hawes. Other officers chosen were: Vice-president, John W. Frewick; secretary, William E. Peterson; treasurer, Albert G. Stone; assistant treasurer, William H. Barnes. Mr. Gilbert, the new president, has been a member of the fair society since its organization in 1911.

Improvements to the fair grounds are already under way.

ing its members in agricultural pursuits, attending to the demands of the individual farmer, assisting the husbandry of the State and opening other paths for service constantly.

Fairs and Fun in England

The Showmen's Fellowship

London, Dec. 22.—Harry Shuttleworth is president of this social organization for the new financial year, the beginning of which was signaled by a meeting at the Exchange Hotel, Manchester. After dinner speechmaking followed. The Showmen's M. P., a toast to Pat Collins, submitted by E. Thorley. He spoke of Collins' fine work for the show world and eulogized his generosity. The health of the retiring president, John Ingham, was proposed by S. Mercer, and that of the new president by S. D. Mellor. Shuttleworth, in reply, stressed their three-point principle—fraternity, tolerance and benevolence. He then presented his predecessor with a jewel inscribed: "Presented to John N. Ingham for the valuable services as president of the Showmen's Fellowship, 1922-23."

Glasgow Zoo?

The Lord Provost of Glasgow opened the corporation's carnival at the local Kelvin Hall



Interest the boys and you insure the interest of the grownups. The fair at Donnadsonville, La., made the boy scouts a feature of the fair, with excellent results. The accompanying picture shows some of the Scouts going thru their signal drill.

and paid high tribute to the advantages these events afforded the city.

Baillie Barrie has for some time advocated the formation of a zoo in the Scots' town and of this the Lord Provost spoke very favorably and promised all the help he could give.

E. H. Bostock's Royal Italian Circus is a great attraction. "The Welsh," "The Whirlpool" and "The Whales" are among the bigger tackle which draws good crowds. Two local men have a somewhat sensational show of "The Fall of Tokio" during the earthquake. The "Glasgow chiefs" are flocking to the fun.

Hengler's Circus is also doing its entertaining duty in the city.

Empire Exhibition Fellowship

The Prince of Wales is president and first member of the newly founded fellowship, which will include many prominent men of the old country and overseas colonies and dominions. Many messages of good will and co-operation were sent by leading citizens of the empire and politicians of all parties.

The Lord Mayor of London telegraphed: "Scheme of fellowship British Empire Exhibition strongly appeals to me. I hope my fellow citizens will join me in becoming members."

The Lord Mayors of Liverpool, Birmingham and Newcastle and the Lord Provost of Edinburgh promised support. Lord Long of Wrexham looks to the fellowship as a "distinct step forward in the direction of co-ordinating and organizing the imperial idea." J. H. Thomas, G. N. Barnes and J. R. Clynes, the well-known labor leaders, also express agreement, and the Prime Minister, Stanley Baldwin, writes: "10 Downing-street, Whitehall, S. W. 1."

"The institution of the Fellowship of the British Empire Exhibition will be universally welcomed. Important as is the exhibition itself, its value will be multiplied a thousand-fold if all over the Empire there are gathered under such an agency men and women inspired by the idea of developing its resources and stimulating interest in its growth. Nothing is more essential at the present time than a right understanding of the possibilities of the British Empire, nor could any more effective way of ensuring that understanding be found than by the scheme of imperial education and settlement scholarships outlined in the new Fellowship. I wish the Fellowship of the British Empire Exhibition all success, and hope that the example of the Prince of Wales in joining it will be followed in every part of the Empire."

STANLEY BALDWIN.

Wembley Notes

G. T. Batty will select a number of Indian performers for the Indian Circus, which will be one of the features of the Wembley entertainments. Jugglers, fakirs, clowns, accompanied by an Indian orchestra, will form part of the show. Tarabal, the reputed strongest woman in the world, who gives a most mysterious and baffling show, will probably be seen there. A large consignment of Indian animals also is expected.

The Wembley Aquarium will consist of a hall 100x150 feet with marine tanks on one side and fresh water aquaria on the other. Only the fronts of these tanks will be seen and they will be framed so as to be truly living pictures. A realistically decorated sea beach will accommodate seals and penguins, and a salmon pool and oyster beds also will be in evidence—to whet the appetite presumably for the good of Caterer Lyons. Here trained seals will perform also, and films of deep sea life will be shown.

Crystal Palace Changes

Restoration and consolidation are apparently to be the watchwords of the trustees of the Crystal Palace, Sydenham, during the coming year. It is felt that no attempt should be made to detract from the success of the Wembley Exhibition and efforts will be made, therefore, to prepare for a big push for popularity in 1925.

The removal of the Imperial War Museum, which will be completed during the first quarter of 1924, will release the great hall. That will mean a cut in rent of \$125,000 annually, this sum having been paid by the government for the housing of the museum. This income has greatly assisted the trustees and there is a balance in hand of about \$400,000. This will be detailed to renovating and refurbishing the Egyptian and Alhambra courts, formerly very popular. In addition the grounds are to be laid out afresh and certain features, including the figures of antediluvian animals, restored.

The trustees feel that the younger generation will best be attracted to a pleasure center of which they know practically nothing by the reproduction of the Crystal Palace as it was. It is probable that numerous Wembley visitors will go south to Sydenham before

THE OLD-TIME FAIR

As Seen by a Maine Newspaper Man—His Ideas of the Fair of the Future

How did the old-time fair compare with fairs of the present day? Was it more—or less—educational? And what must fairs of the future be to survive and flourish?

These and similar questions flitted thru our mind as we cogitated over the coming season, and, as we looked over an accumulation of fair clippings that had been filed as of particular interest, one by Arthur G. Staples, from The Lewiston (Me.) Journal, caught our eye. It seemed quite appropos to our thoughts, and worth while reproducing, so here it is:

"A Maine man who called himself 'one of us old fellows' spoke at the session of the Maine Association of Agricultural Fairs at Bangor the other day about Maine fairs and said that 'We old fellows can remember when there was not much to interest the people at a fair.'

"What he means probably is this: 'There was not then at a fair much that would interest us today.' Maybe he is right. We have lost interest in cattle to a large degree and gladder bread is not a popular lure for the small boy's money. Where he could then go to the cattle show for fifteen cents he now spends fifteen dollars and is about five dollars short. The trouble is not altogether with the fair. Some of it is in what is called 'Progress.'

"The first fair I ever attended as a newspaper man was at Waldoboro, Me., some years ago, come next autumn. I was sent down there in a hurry to report it, the agricultural editor being ill. I had distinguished myself at the Maine State Fair as boss editor by inditing the remarkable statement that Chub, a roan gelding, was sired by Old Man Ryerson, and that distinguished horseman chased me off the grounds and over a fence much to my astonishment, inasmuch as I had written it 'bred' and some intelligent compositor had been unable to decipher my college handwriting. I had given air to many other remarkable feats of pedigree horses, not knowing enough about a horse at that time to tell which end of him went into the shafts first.

"I never shall forget that mournful fair. It rained. There were not over fifty people on the grounds and I had to write two columns of spiky stuff over the remains, the dear dam—remains of the ball show, which consisted of late fruit and cabbages. I wrote verses to cabbages and ditties to the weak and bedraggled poultry and imaginary interviews with the hen fanciers and you would have thought that the elite of the earth were in Waldoboro and that the fair was a glowing pagant of cabbages and kings.

"Such was the old-time fair. The old Maine State Fair seemed to me to be little better than any other I have ever seen and seems so yet. It was the day of the trotting horse and the Maine breeding stable. Millions were to be made in breeding extreme speed. The DeWitt Hotel used to be packed to its doors with horsemen from all over America, and Hod Nelson in the midst of them, with the pool room ringing with pool sellers and the tub games going with full swing in spite of all the anti-gambling laws that then existed. There was then but one Maine State Fair.

"Today there are fifty-one agricultural fairs in Maine and every one of them purports to be more of a fair than even the State Fair that was, and each of them purports to devote its full enthusiasm to the uplift of the farmer. Today we devote over 150 days to fairs in Maine every year. This is plenty, and yet they are all fairly prosperous. People can find in distant fairs an opportunity for an automobile trip and enjoy each year a new surrounding of the agricultural exhibits of Maine.

"But what is Maine doing to show reaction from fairs? Are they doing something to improve breeding of cattle and revival of horses as a reasonable crop? Are they places of amusement chiefly? Are they judged chiefly by the trotting races and the fakers? Are they really serving any useful end? Maine must wake up! Maine must find some specialty soon or Maine is not going to get ahead. Maine must attract more people to her lands. Maine must raise more crops and move them more economically. Maine must advertise something and boom something or she will be neglected in the mad race for preferment.

"The agricultural fair of the future may be different—more educational—but we doubt it. They are places of entertainment, but they do represent one thing—an innate fondness for the soil, a love of growing things, a concern for old-fashioned life of the farm. They will die out only when there is no 'country,' as rural life, no more of the simple life. They are growing very sophisticated as it is. The automobiles cannot get into the country fair as it is. The man who shows sheep rolls up in a limousine and the girl who shows champion hens and chickens is a graduate of Wellesley. One Maine woman who knows all about butterfats made over \$1,000 last year in Oxford County raising poultry and selling fancy stock and eggs. Nothing is going wrong. But we need confidence in Maine, belief in the substantial value of our crops, faith in our Maine apples and bees and the courage to till and work, and if we have this we can afford to have a hundred fairs and see all of the sights at each."

VALLEY FALLS FAIR HAS SUCCESSFUL YEAR

Valley Falls, Kan., Jan. 14.—Reports just made here by officers of the Jefferson County Fair Association show that the fair there last year was a success in spite of the fact that the tenth annual exposition was attended by more rain than at any fair since it was formed. The report of the secretary shows that the indebtedness has been reduced almost \$1,000 and that the prospects for the fair next season are flattering. Some special features will be arranged, and among them will be a county pageant in charge of County Superintendent Ninescheler. F. F. Hurst has been re-elected president and Lou Houck secretary.

MASSACHUSETTS FAIRS MEETING

The annual meeting of the Massachusetts Agricultural Fairs' Association will be held in Boston January 23 and 24 at the Hotel Bellevue. It is announced by Secretary A. W. Lombard. A banquet will be held at 6:30 on the evening of January 23.

Fair Notes and Comment

Don't argue about good roads—build 'em!

There's a crying need of better shows on the midway.

You're going to need more auto parking space this year. If you don't there's something wrong with your fair.

Mighty few fair patrons care to sit thru an entire afternoon in the grand stand, no matter how good the racing is. Why not give 'em a chance to enjoy the rest of the fair?

Uncle Hiram and Aunt Lucindy Hirsweed will play the South Florida Fair (January 31 February 6) again this year, making their eighth time in succession there. They will be under the management of the World Amusement Service Association.

The millennium will have arrived when—Horsemen cease to ask for—and judges to grant, suppression of time. No papers are given out except to the "newspaper boys".

The fair plant is a year-round community center. Exhibitors don't kick on the judges' decisions.

Every fair grounds has hard surfaced roads, plenty of shade and good drinking water. You can really get information at the information booth.

Carnival companies live up to their early season promises. All fairs are intelligently and adequately advertised.

Secretaries are paid a salary commensurate with their responsibilities.

R. J. Pearse, of the Pearse, Robinson & Sprague Company, fair grounds planners, has

WM. A. BURTON BANQUETED

Boston, Jan. 16.—William A. Burton, president of the Massachusetts Agricultural and Horticultural Society, also president of the Massachusetts Fair Association, was given a complimentary banquet at the Algonquin Club last Saturday night. Many prominent fair and political men of the State were present. Joseph C. Hayer, president of the Massachusetts Fair Association, acted as toastmaster. He introduced Mr. Burton with some highly complimentary remarks, and there followed speeches by A. W. Lombard and Leslie B. Smith of the State Department of Agriculture, Senator Walter Shubbrook, County Commissioner F. E. Bailey of Scituate, and several others. Mr. Burton has been president of the Massachusetts Fair Association for one year.

PREPARING FAIR SITE

Little Rock, Ark., Jan. 13.—Work was recently started here, under the supervision of City Engineer James Rice and Mayor B. D. Brickhouse, in clearing and grubbing of the 240 acres recently purchased by the city to be used for a municipal park and permanent fair ground. Forty acres of the land has been allotted to the Arkansas Fair Association and new buildings will be erected soon, to be ready for the opening of the annual fair next year.

ANNUAL MEETINGS

Of State and District Associations of Fairs

- Association of Tennessee Fairs, Jos. B. Curtis, secretary-treasurer, Chattanooga, Tenn. Meeting to be held in Nashville Feb. 22 and 23.
Western Canada Association of Exhibitions, W. J. Stark, secretary, Edmonton, Alta., Canada. Meeting to be held in Saskatoon January 22 and 23.
Illinois Association of Agricultural Fairs, R. M. Davison, secretary-treasurer, Springfield, Ill. Meeting to be held February 3 and 4 at the Hotel Aurora, Aurora, Ill.
Pennsylvania State Association of County Fairs, J. F. Schoonbride, secretary, Lancaster, Pa. Meeting of the Western section of the association in Pittsburgh January 26 and 27. Meeting of the Eastern section at Philadelphia February 1 and 2.
Western Canada Fairs Association, H. Hurey, secretary-treasurer, Lloydminster, Sask. Meeting to be held at Saskatoon, Alta., Can. January 23 and 24.
Wisconsin Association of Fairs, A. W. Pease, secretary, Wausau, Wis. Annual meeting to be held at Hotel Atherton, Oshkosh, Wis., January 23 and 24.
Ontario Association of Fairs and Exhibitions, J. Leslie Wilson, secretary, Toronto, Canada. Annual meeting to be held at the King Edward Hotel, Toronto, February 3 and 4.
North Pacific Fair Association, H. C. Boone, secretary-treasurer, Portland, Ore. Annual meeting to be held in Seattle, Wash., January 28 and 29. The annual meeting of the North Pacific Racing Association will be held at the same place and time.
North Dakota Association of Fairs, E. R. Montgomery, secretary. Meeting to be held in Grand Forks, N. D., February 27 and 28.
National Association of Colored Fairs, Robert Cross, secretary, Norfolk, Va. Meeting to be held at Liberty Hotel, Washington, D. C., February 22 and 23.
Massachusetts Agricultural Fairs Association, A. W. Lombard, secretary, Boston, Mass. Meeting to be held at the Hotel Bellevue, Boston January 23 and 24.

Other association meetings will be listed as the dates are announced. Secretaries of State District and Racing Circuits are invited to send notices of their annual meetings to be included in this list.

been in Birmingham, Ala., assisting in the working out of plans of the reorganized Alabama State Fair, and J. L. Dent, secretary of the association, probably will have some interesting news to announce soon.

STATE APPROPRIATION

Will Be Principal Topic at Tennessee Association Meeting

Nashville, Tenn., Jan. 16.—I. N. Taylor, president of the Association of Tennessee Fairs and Expositions, has announced that the annual meeting will be held in this city Tuesday, February 5. No general invitation will be extended to attraction agents as the only business to be considered at this meeting will be plans for having the State continue its annual appropriations for State and county fairs. The appropriation is fixed by the Legislature which will be elected in August, and plans for a Statewide publicity regarding the fairs in Tennessee will be considered at the meeting. It is probable that an attraction meeting will be held later, at which time matters pertaining to the amusement end of the business will be considered.

OHIO FAIR BOYS

(Continued from page 81)

of the fair. By all means keep it in balance freed from favoritism.

Publicity

Most fairs are now recognizing the importance of an all-year publicity program. To keep alive from year to year the interest in the coming fair will mean increased exhibits and increased attendance. Our program always gives a place for publicity discussion.

School Co-Operation

School exhibits and club exhibits are now a big feature with most progressive fairs. There is a fine assurance of a better citizenship because of the wide-spread interest in club work on the part of our boys and girls. County school superintendents and county agents under a legislative enactment are ex-officio members of fair boards.

Not a few fairs report non-interest on the part of many superintendents. If the fault is with the superintendent, make known his dereliction to the people. If it is the fair board's fault, correct it from within at once. The fairs ought to have the fullest co-operation in the educational work they are doing from educators. Let us make sure they have a definite part in our program. This interest has always been helpful.

Live Stock

The fairs have been making a very definite contribution to the breeding of better live stock. In emphasizing the importance of pure bred stock as a means of added financial gain to the stock raising industry and presenting the comparative value, the industry has been steadily advanced to higher levels.

Speed Ring

The interest of our organization in the Speed Ring has been constructive and continuous. In taking our stand for clean sport we fight the cause of representative men of the harness ring as well as fair patrons. Improper timing is still a subject for criticism, altho repeatedly condemned by both our organization and the Ohio Fair Circuit.

Everyone enjoys a good horse race when it is on the level and competition is at its best. The fairs of Ohio are paying for that sort of entertainment. Decent horsemen want the game kept clean. It is our obligation to make this sure and certain.

Educational Entertainment

We must give more attention to the character of entertainment produced on our fair grounds. The more people interested in the production of our fair the wider the influence. Great benefits have come from pageants. Free clean attractions of a high order presented by various fair booking agencies add interest to the fair and give much pleasure to our patrons. These attractions pay for themselves many times over.

Building Program

The building program of the various county fairs, it is well to note, is being done with more permanence and greater utility.

Not a few are erecting stock pavilions with amphitheater seating capacity where the live stock judging can be done in the presence of hundreds of people.

We have fair laws on the statute books giving opportunity for improvements of a permanent nature. Get the public sentiment back of you by serving them well and you will have no trouble to get proper improvements for your fair grounds. The value of the fair grounds and improvements thereon in Ohio is in excess of \$10,000,000. It is no mean task to look after the improvements and keep them in repair. Let us encourage this responsibility.

The secretaries' and executive meeting held June 6 at Columbus, considered many of the problems that were concerning the fair. One of the matters receiving consideration was that of securing co-operation of the various farm and club organizations thruout the State and as a result this message was carried back home with a determination to interest every organization possible.

A vital consideration for fair boards is that improving social conditions on the farm. In this we occupy a strategic position for helpfulness on the farm. I recommend that fair grounds in Ohio, wherever possible, be created into community centers for granges, farm leagues, schools, family reunions, country social gatherings, Y. M. C. A. and Y. W. C. A. boys' and girls' clubs, create play grounds for children, making a real community center out of the more than 7,000 acres of park space which is utilized very little in the long interim between fairs.

In doing this you are creating a new atmosphere for friendliness and a development of great worth to community life.

It was my good fortune to visit many of the fairs of Ohio in 1923, and it was indeed a pleasure in every instance to notice the

commendatory attitude of the citizens of these various communities toward the fair management and their accomplishments.

The press thruout the State has been most generous and particularly have the farm papers and horse journals substantially promoted the fair.

I must not transgress upon your time further. A great program is ahead and we want to hear all of the speakers in the time allotted. I greatly appreciate the fine spirit of co-operation which has made possible the successful year of our organization.

Many of you have left your homes at a distant part of the State and have met for a conference in relation to our work and in this your spirit has been that of enjoying a privilege rather than enduring a hardship.

We get a lot of good out of the public service in which we are engaged, but to me there is nothing quite so fine as the wonderful friendships which we have been able to create in the doing of this service.

L. L. Rummell, of the staff of The Ohio Farmer; N. E. Shaw, of The National Stockman and Farmer; Fred Leu, farm editor of The Toledo News-Bee, and Harry O'Brien, of The Country Gentleman, talked on "Farm Journals and the County Fair". Mr. Rummell urged improved classification of live stock and that accredited judges be provided to judge the different breeds.

N. E. Shaw, former Ohio Director of Agriculture, urged that subscription solicitors be subjected to more strict regulation than in the past.

Fred Leu made a plea for using fair grounds as community centers. Harry O'Brien told something of The Country Gentleman's fight for cleaner fairs.

Charles J. Brown, of the Brown Newspaper Syndicate; Harry D. Dale, newspaper man and fair secretary of Newark, and Nat S. Green, editor of the fair department of The Billboard, spoke on "Publicity Points". They were unanimous in saying that newspaper publicity is best of all.

The new concessionaire law was most thoroughly discussed by Don A. Detrick, of Bellefontaine, and G. R. Lewis, manager of the Ohio State Fair. Mr. Lewis presented a set of suggestions for making the law more effective. Paul Gerstung, of Ohio State University, gave some pertinent suggestions on "A School for Live Stock Judges as a Method of Properly Accrediting Judges".

"Some Suggestions for the Betterment of the Speed Ring" was discussed by Charles Allen, of Washington C. H., and Adam Schaffer of Wapakoneta. Mr. Allen spoke of the important changes made in the rules of the National and American Trotting Associations at the meeting held in Chicago January 14. Mr. Schaffer suggested more uniformity in racing rules. A motion by him to the effect that a uniform fee of three per cent be charged, with no deductions and no added money, was adopted. It also was voted to expel any member who violated this rule; also any member paying the freight on horses. The foregoing, however, does not apply to stake races, which are always special events.

President Cooper introduced Charles M. Kennedy, secretary of the Cook County Fair, Chicago, and W. H. Gocher, of Hartford, Conn., each of whom made a few remarks.

Among the concessionaires and showmen noticed Tuesday afternoon were the following: Charles Burroughs, Columbus, candy and soft drinks; Wolf, Boyer & Doolittle, candy, popcorn, juice and lunch; Frank Wittlinger, novelties and soft drinks; the Goodings, spring 'em up as usual; J. W. Knowlton, Columbus, balloons, whips and novelties; John N. Wright, novelties and games; Herb Fernoll, novelties; Frank Tripp, Springfield, novelties; Doc Waddell, press representative, T. A. Wolfe Shows; Grant Willey, Urbana; Charles Shryock, Quaker City, peanuts, candy, etc.; Fox Bros., Newark, candy, peanuts, etc.; Mr. Ross, Indianapolis, novelties; Mr. Roesser, Albany, O., novelties; Elmer Courtland, Frank Replogle, Geo. Boyer, Charles Murphy, Lebanon, candy, soft drinks, etc.; E. L. Huffman, the fair guide man, and "Huff", Junior; A. D. Alliger, western manager, Paun's Fireworks; Pete Sun, Gus Sun and Herman Blumenfeld, of the Sun Booking Office; E. E. Carruther and Charles Duffield, of the W. A. S. A., Chicago; Mr. Anderson, of the John B. Rogers Producing Co., Fostoria, O.; John Erick, Lancaster, lunch and dining halls; Topsy Search, race horses; Bill Curl, London, ball games; Will Reed, Columbus, ball games; Tom H. Whips, Columbus, candy, peanuts and lunch; Mike Sell, Dayton, potato chips; W. C. Houze, Ludlow, Ky., hot waffles; Howard Townsend, North Lewisburg, candy, peanuts, etc.; Bill Schwartz, Dayton, games; Clyde Livingston, Dayton, games; I. N. Whips, Columbus, lunch, candy, etc.; J. J. Evans, dog and pony show; Joe Green, of Newark, and Bert Snodgs, of Columbus, "Batfield's of France"; Nate Cohn, Columbus, root beer barrels; J. Saunders Gordon, of Gordon's Fireworks, Chicago.

The Banquet

Ohio Fair Boys' banquets are famous for their good fellowship, brilliant oratory and a general good time, and this year's was no exception to the rule. Altho Governor Vin Donahay sent word that he was ill and could not be present, and A. P. Sandles also was missing, there was no lack of oratorical talent, and the several hundred people at the banquet enjoyed a feast of good things that has seldom been surpassed.

President Myers V. Cooper presided and made a most eloquent opening address, as well as told some good stories in his inimitable style.

Thas V. Truax, Ohio's director of agriculture, also a capital raconteur, told some of his best stories and paid a splendid tribute to the farm folks of Ohio and to Ohio fairs. Dr. John Wesley Hill, of New York City, who was to have spoken on "Some Problems of the Hour", was unable to be present. Thurman "Dusty" Miller, well-known newspaper man of Wilmington, O., and who has of late become well known as an orator, delighted the assemblage with his talk on "Observations—'I Do'". Other speakers included Hon. I. J. Taber, master of the National Grange; Hon. Harry A. Oton, master of Ohio State Grange; Thad W. Brown, Hon. Harry D. Silver and others. Some splendid entertainment features were furnished by the World Amusement Service Association, Chicago; the Gus Sun Booking Exchange, Springfield, O., and the J. Saunders Gordon Fireworks Co., Chicago.

Wednesday's Session

Wednesday's session was devoted to the discussion of problems that affect every fair in

the State, and brought out many excellent suggestions that no doubt will be put into effect the coming fair season.

All of the old officers were re-elected except Ed S. Wilson, second vice-president, whose place has been taken by Harry D. Silver, Barton, O. The officers are: Myers V. Cooper, president; R. V. White, vice-president; Harry D. Silver, second vice-president; Helen S. Maher, secretary; Lamar B. Wilson, treasurer.

The following resolutions were adopted:

Resolutions

We, the committee on resolutions of the Ohio Fair Boys' Association in annual convention at the Deshler Hotel, Columbus, January 15-16, 1924, recognizing the growing influence of our association, declare:

1. That the content on has reached the high mark in attendance and is promoting and developing the most wonderful work in agricultural, educational and social development in Ohio in the history of her fairs and other constructive work.

2. We recommend the proposed judges school for live stock to the Ohio State University and suggest that Ohio State University cooperate with the Executive Committee in making up and recommending an accredited list of judges.

3. We recommend that every fair association, so far as practicable, make their fair grounds a common meeting place for community centers.

4. We approve the new concession license law and pledge our hearty co-operation and support in its enforcement.

5. We recommend that each fair board put forth greater efforts in increasing the interests of the schools, farm bureaus, granges, boys' and girls' club work and other organized agencies in promoting greater agricultural, educational and social development in their respective counties.

6. We recommend the employment of competent and honest and efficient judges in all departments and more especially we recommend the employment of licensed timers approved by the parent association, competent starting judges and that no suppression of time be permitted.

7. We recommend that both parent trotting associations adhere to uniform rules and cooperate jointly in enforcing the same.

8. We recognize the importance of a mid-summer conference of secretaries and presidents and recommend that the president call such a meeting at Columbus in 1924.

9. We recommend that each fair board adopt a budget system so far as practical.

10. We commend the officers of the Ohio Fair Boys for making this meeting the best meeting ever held and we want to thank and express our appreciation to E. L. Huffman (Huff) for his services in supplying badges for the convention.

11. We hereby express our appreciation and thanks to the Gus Sun Booking Company, the World Amusement Company for the elegant entertainment furnished at the banquet, the Gordon Fireworks Company, also for the many courtesies by the Deshler Hotel and Mr. Wilson, its manager, and the press of Ohio for its generous support and to our officers for their untiring and efficient effort in behalf of this convention.

- I. L. HOLDERMAN, H. O. FREDRICK, R. V. WHITE, CHAS. V. TRUAX, HARRY D. SILVER, W. A. MARKER, GUS SIEBERLING, N. E. SHAW, JOHN D. HAYES.

Actors, artistes, etc., will find an article on page 55 of this issue, giving instructions in regard to the Federal income tax.



Gay and Elizabeth More, who made quite a hit with their dancing at the coronation of the queen of the Mid-Winter Valley Fair, Hartlingen, Tex. They are pupils of Miss Katherine Alexander, of Brownsville, Tex.

LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled by Means of The Billboard's Unequaled Facilities and of Special Interest to Novelty Manufacturers and Dealers, Street Men, Fair Followers, etc.

ALABAMA Birmingham-Southern Agri. Workers, Feb. ... H. W. Harris, Clemson College, S. C.

ARIZONA Globe-Rebekah Assembly of Ariz. April 21. Lulu Davis, Box 1495. Globe-Knights Templar and F. and A. Masons, Feb. 11-13. George J. Roskrige, Tucson, Ariz.

CALIFORNIA Eureka-State Assn. Commercial Secretaries, April. A. M. Robertson, Box 606, Oxnard. Los Angeles-Common Brick Mfrs.' Assn. Feb. 10. R. P. Stoddard, 2121 Discount Bldg., Cleveland, O.

Pasadena-Rebekah State Assembly, May 9. A. E. Madison, I. O. O. F. Bldg., San Francisco. Pasadena-R. A. & R. S. Masons & Knights Templar, Apr. 14-18. T. A. Davies, 423 Masonic Temple, San Francisco.

COLORADO Colorado Springs-Rotary Clubs, March. R. A. Davis. Denver-Switchmen's Union of North Amer. May. M. R. Welch, 39 North St., Buffalo, N. Y.

CONNECTICUT Hartford-Order of Eastern Star, Jan. 30-31. Mrs. H. I. Burwell, Box 208, Winsted, Conn. Hartford-State Beekeepers' Assn. Apr. ... L. S. Burr, 302 W. Center St., Manchester.

DELAWARE Milford-Junior Order of Dada, Feb. 19. Frank Siegrist, 307 Tainall st., Wilmington. DISTRICT OF COLUMBIA

Washington-American Chemical Soc. April 21-25. Chas. L. Parsons, 1701 15th St. Washington-American Physical Soc. April 25-26. H. W. Webb, Columbia Univ., New York City.

FLORIDA Gainesville-Order of Odd Fellows, Apr. 16. J. W. Vidal. Gainesville-Rebekah State Assembly, Apr. 15-18. Mrs. J. Morrow, 116 E. 7th St., Jacksonville.

GEORGIA Atlanta-Assn. of Ga. Fair Secretaries, Feb. ... R. M. Striplin, 511 Chamber of Commerce Bldg. Atlanta-Oen Cola Bottlers' Assn. March 11-12. C. V. Edgewood, 232 Lander Bldg.

Atlanta-Southern Cottonmen's Assn. Feb. ... J. M. P. Jarnagin, College of Agri., Athens, Ga. Baltimore-Order of Red Men, Apr. 24. Dr. J. O. Littleton, 110 N. Para St.

MASSACHUSETTS Boston-New England Order of Protection, March 12. Miss J. A. Hinckley, 101 Tremont St. Boston-Retail Jewelers' Assn. March 25-26. L. S. Smith, 258 Cabot st., Beverly, Mass.

Boston-New England Assn. Gas Engineers, Feb. ... J. Tudbury, 217 Essex st., Salem, Mass. Boston-New England Hardware Dir.' Assn. Feb. 20-22. G. A. Fiel, 10 High st.

Boston-Home Furnishers' Assn. of Mass. Feb. ... A. E. Yont, 6 Beacon st. Boston-Ice Dir.' Assn. of Mass. April. Geo. H. Voter, 201 Devonshire st.

Boston-Hay State Checkers Club, April 9. E. W. McDonald, 985 Washington st. Boston-I'll Delta Epulian, April 10-12. D. P. Elliott, Cambridge.

Boston-Landowners' Assn. of Mass. April 4-5. John N. Kelley, 3 Box Place, Lynn. Boston-New England Railroad Club, May 11. W. E. Cade, Jr., 681 Atlantic ave.

Boston-New England Coal Dir.' Assn. Feb. 20-21. W. A. Clark, 141 Milk st. Boston-Women's Relief Corps, State Dept. Apr. 8-9. Mary E. Elliott, 657 Washington St.

Boston-State Assn. Master Plumbers, Apr. 7-8. W. H. B. Goudey, 31 Harvard st., Brookline. Boston-Sons of Veterans of Mass. Apr. 24. H. F. Weller, 88 Tremont St.

Boston-Order of United Workmen, Apr. 21. C. C. Feairling, 12 Walnut St. Boston-Royal Arcanum, Apr. 24-25. W. L. Kelt, 101 Tremont St.

Malden-Patriarchs Militant of Mass. Feb. 22. Chas. F. Glover, Orchard st., Haverhill. Springfield-Conn. Valley Stationary Engineers, Feb. 13. E. W. Pape, care Adkin Bldg., New Britain, Conn.

Worcester-Daughters of Amer. Revolution of Mass. March 11-12. Nancy H. Harris, 55 Saunders st., Allston, Mass. MICHIGAN

Detroit-Carbonated Beverage Mfrs.' Assn. of Mich. Jan. 31-Feb. 1. Chas. E. Spencer, 318 S. Main st., Plainwell, Mich. Detroit-Natl' Assn. Office Appliance Mfrs. March 13-14. G. E. Hancock, 374 Broadway, New York City.

IOWA Davenport-Southeastern Iowa Retail Lumbermen's Assn. Jan. 30-31. W. A. Hudier, Leighton, Ia. Des Moines-Threshermen Assn. of Iowa, March 6-8. C. E. Reese, R. R. 2, Corning, Ia.

Des Moines-Laundry Owners' Assn. of Ia. March. W. C. Martin, 609 20th st. Des Moines-Aberdeen Angus Breeders' Assn. March 12-13. E. T. Davis, Iowa City, Ia.

Des Moines-Retail Shoe Dir.' Assn. of Ia. March 25-27. Ira Welch, Griswold, Ia. Des Moines-Retail Hardware Assn. of Iowa, Feb. 12-14. A. B. Sale, Mason City, Ia.

Des Moines-State Druggists' Assn. Feb. ... O. A. Falkenhauer, Algona, Ia. Des Moines-State Press Assn. Feb. ... E. Hull, care The Reporter, Leon, Ia.

Des Moines-State Retail Clothiers' Assn. Feb. 4-9. C. H. Crowe, Clarion, Ia. Des Moines-Ind. Telephone Assn. of Iowa, April 15-17. Chas. C. Deering, 490 Royal Union Bldg.

Des Moines-Royal Arcanum, Apr. 15. H. A. Snyder, Box 285, Waterloo, Ia. Dubuque-State Master Bakers' Assn. Last week in Mar. C. O. Schirverick, 207 1-2 N. Third st., Burlington.

KANSAS Arkansas City-Master Plumbers' Assn. of Kan. Feb. 18-19. C. G. Loomis, 816 W. Walnut st., Salina. Eldorado-Daughters of Amer. Revolution, March 27. Adelaide J. Mersc, 1227 Lawrence st., Emporia, Kan.

Kansas City-State Letter Carriers' Assn. Feb. 22. H. F. Ulrich, 1510 Van Buren st., Topeka. Manhattan-State Dairy Assn. Feb. ... C. R. Gearhart. Parsons-State Assn. Stationary Engineers, Apr. 10-12. J. M. Van Sant, 702 Home St., Topeka.

Topeka-State Dental Assn. Apr. 28-30. Wheeler, clay center. Topeka-R. A. Masons, Feb. 25. A. K. Wilson, 320 W. 8th ave. Topeka-State Beekeepers' Assn. Probably Feb. 5. O. F. Whitney, State House.

Wichita-Travellers Protective Assn. March 1. J. H. Misseldine, 1333 N. Water st. Wichita-Retail Clothiers' Assn. Jan. 28-30. Lexington-State Dairy Cattle Club, Feb. 7. J. J. Hooper.

Louisville-Farm Bureau Fed. of Ky. March. ... G. Morgan, 413 Stark Bldg. Louisville-Miss. Valley Historical Assn. May 6-8. Mrs. C. S. Payne, Lincoln, Neb.

Louisville-State Dental Assn. Apr. 7-10. Dr. W. M. Randall, 195 Second st. Louisville-State Negro Educational Assn. Apr. 23-26. A. S. Wilson, 2515 Magazine St. Louisville-Royal Arcanum, Apr. 16. A. M. Woodruff, 604 Columbia Bldg.

LOUISIANA Alexandria-State Retail Hardware Assn. May ... R. D. Nibert, Bunkie, La. Alexandria-Knights Templar, Apr. 28-29. J. B. Parker, 391 Masonic Temple, New Orleans.

Lake Charles-Order of Odd Fellows, March 10-11. Will A. Steedley, Box 392, Crowley, La. Lake Charles-Rebekah State Assembly, March 12. Mrs. Hattie C. Denison, Iowa, La.

New Orleans-Southern Pine Assn. March. ... H. T. Berkers, 691 Interstate Bank Bldg. New Orleans-Delta Tau Delta, Southern Div. Feb. 22-23. K. B. Zahner, 826 Peachtree st., Atlanta, Ga.

New Orleans-F. & A. M., R. A. M. & R. S. M. Masons of La. Feb. 4-6. John A. Davilla, Room 391 Masonic Temple, New Orleans.

New Orleans-State Dental Soc. March 16. Dr. J. A. Wolfe, Mackay Bldg. New Orleans-State Bottlers' Assn. March 2-3. W. Cook, Natchitoches, La.

New Orleans-Dentist Assn. March 7-9. H. P. Ralston, 728 Whittier Bldg. New Orleans-Automotive Equipment Assn. March 31-April 1. G. W. Webster, 139 Clark st., Chicago.

New Orleans-Seventeenth Dist. Rotary Club, April 6-7. F. Jensen, Room G, Assn. of Commerce Bldg. New Orleans-Amer. Hardware Mfrs' Assn. April 1-11. F. D. Mitchell, 1810 Broadway, New York City.

New Orleans-S. W. Section, Nat'l Electric Light Assn. April 22-25. C. A. Poller, 19 W. Thirty-ninth st., New York City. New Orleans-Southwestern Public Service Assn. May 22-25. E. N. Willis, 403 Slaughter Bldg., Dallas, Tex.

New Orleans-Automotive Equipment Assn. March 31-April 5. W. M. Webster, 139 N. Clark St., Chicago. New Orleans-Southern Hardware Jobbers' Assn. Apr. ... J. D. Hamilton, Box 451, Richmond, Va.

New Orleans-American Iron & Steel Assn., Freight Club, Apr. 17. L. D. Pileher, 411 S. Hearborn St., Chicago. Opelousas-State Medical Soc. Apr. 22-25. Dr. P. T. Tabot, 1551 Canal St., New Orleans.

MAINE Auburn-New England Order of Protection, Apr. 2 Forest E. Budden. Bangor-Internatl' Order Good Templars, Apr. 19-19. C. C. Larkin, R. F. D., Rockland, Me.

MARYLAND Baltimore-Order of Odd Fellows Equipment Assn. March 18. W. A. Jones, 1 1/2 G. E. Temple. Baltimore-Rebekah State Assembly, April 1-2. Sperry House, 766 N. Glasser st.

Baltimore-Knights Templar, May 11. G. A. Ethel, Albion Temple, Baltimore. Baltimore-Amer. Orthopedic Assn. May 15-17. Dr. D. P. Willard, 1920 Spruce st., Philadelphia. Baltimore-Knights of Pythias, Apr. 8. Geo. W. Ward, Gray and Lexington Bldg.

SKATING RINK LIST

List of Skating Rinks Containing Data of Indispensable Value to Professionals Who Play Rink Engagements— Additions and Corrections Will Be Made as Quickly as Received

ARKANSAS Little Rock—Joyaland Roller Skating Rink, 2014 W. 13th St., Joyland Am. Co., prop.

MASSACHUSETTS Amesbury—Roller Skating Rink, Stevens & Merrill, mgrs.

ILLINOIS Abingdon—Skating Rink, J. T. Dickinson, mgr.

PENNSYLVANIA Philadelphia—Arenas Ice Rink, 45th and Market sts., S. N. Coyne, mgr.; plays attractions.

COMING EVENTS

ARKANSAS El Dorado—Firemen's Expo. & Merchants' Festival, March 3-14, Willis Jones, secy.

ICE SKATING RINKS

MASSACHUSETTS Boston—Arenas, plays attractions.

(Continued on page 93)

ARMORIES, AUDITORIUMS AND CONVENTION HALLS SUITABLE FOR INDOOR EVENTS

Herewith is a list of Armories, Auditoriums and Convention Halls suitable for holding Indoor Events. The Billboard would like to have its readers send in the names and managers of buildings not mentioned, or any corrections. The blank can be used in giving the information, which should be sent to The Billboard, Cincinnati, Ohio.

City
State
Building
Manager

ALABAMA
 Madsden—Armory, A. C. Herzberg, mgr.
 Montgomery City Auditorium, W. A. Gunter, Jr., mgr.
 Tuscaloosa—Elias House, Herman Burchfield, mgr.

ARIZONA
 Phoenix—Shreve Auditorium, H. B. St. Claire, mgr.
 Phoenix—Armory, Adj. Gen. Ingalls, mgr.
 Tucson—State Armory Bldg., Sgt. G. W. Myers, mgr.

CALIFORNIA
 Alameda—Neptune Beach Pavilion, R. C. Strehlow, mgr.
 Eureka—Auditorium, City Ry. Dept., mgr.
 Fresno—City Auditorium.
 Long Beach—Municipal Auditorium, S. F. Du Brei, mgr.
 Oakland—City Auditorium.
 Pasadena—Armory, Capt. W. B. Jackson, mgr.
 Pomona—American Legion Hall, Howard C. Gates, mgr.
 Sacramento—Armory, Gen. J. J. Borree, mgr.
 San Bernardino—Municipal Auditorium, Leo A. Stromer, mgr.
 San Diego—Ballou Park Auditorium, Mrs. F. W. Hanna, mgr.
 San Francisco—Exposition Auditorium, J. P. Donahue, mgr.
 Stockton—City Auditorium.
 Stockton—State Armory.

COLORADO
 Boulder—Armory, Frank Wolcott, mgr.
 Denver—Municipal Auditorium, Robert Ryan, mgr.
 Pueblo—City Auditorium, John M. Jackson, mgr.

CONNECTICUT
 Ansonia—Armory.
 Hartford—Colonial Hall, Daniel Quilty, mgr.
 Bridgeport—Y. M. H. A. Hall, Joseph Berger, mgr.
 Bridgeport—State Armory, Lieut. Richardson, mgr.
 Danbury—Hull's Armory, T. Clark Hill, mgr.
 Derby—Gould Armory, Charles Hart, mgr.
 Hartford—Comstock Hall, Lewis R. Comstock, mgr.
 Hartford—State Armory, George M. Cole, mgr.
 Hartford—Foot Guard Hall, Henry S. Ellisworth, mgr.
 Middletown—State Armory.
 Norwich—State Armory, Capt. W. R. Denison, mgr.
 Stamford—Elks' Auditorium.
 Stamford—Armory.
 Waterbury—State Armory, Major James Hurley, mgr.
 Waterbury—Buckingham Hall, J. Sweeney, mgr.
 Waterbury—Temple Hall, Lyman Rich, mgr.

DELAWARE
 Wilmington—The Auditorium, Linnaeus L. Hoopes, mgr.

FLORIDA
 Jacksonville—Armory, Major William L. Ellis, mgr.
 Miami—Elser Pier, Fred W. Maxwell, mgr.
 Tampa—Tampa Bay Casino (leased to Shriners, Egypt Temple).

GEORGIA
 Albany—Municipal Auditorium, D. W. Bronsnaugh, mgr.
 Albany—Armory, D. W. Bronsnaugh, mgr.
 Athens—Moss Auditorium, W. L. Moss, mgr.
 Atlanta—Auditorium-Armory, R. A. Gordon, mgr.
 Macon—City Hall Auditorium.
 Rome—City Auditorium, O. C. Lam, mgr.
 Savannah—Volunteer Guards' Armory, Henry M. Buckley, mgr.
 Savannah—Municipal Auditorium, Willis A. Burney, Jr., mgr.

ILLINOIS
 Bloomington—Coliseum, Fred Wolkan, Jr., mgr.
 Cairo—Armory Hall, Wilbur Thistlewood, mgr.
 Cairo—K. M. K. C. Hall, Bill Winter, mgr.
 Chicago—Armory, 122 E. Chicago ave., Lieut. Martin, mgr.
 Chicago—Broadway Armory, 5875 Broadway, Captain Bachus, mgr.
 Chicago—7th Inf. Armory, 31st and Wentworth, Captain Houston, mgr.
 Chicago—1st Reg. Armory, 16th and Michigan, Capt. Jas. P. Tyrrell, mgr.
 Chicago—Coliseum, 15th and Wabash ave., Chas. R. Hill, mgr.
 Chicago—Baxter Pavilion, 42d and Halsted, Union Stock Yards.
 Chicago—Municipal Pier, Henry J. Kramer, bus. mgr., 601 City Hall Sq. Bldg.
 Chicago—132d Inf. Armory, 2633 W. Madison st., Major Fred W. Laas, mgr.
 Danville—Armory, John D. Cole, mgr.
 Decatur—Y. M. C. A. Annex, W. H. Duerr, mgr.
 Fairmount—Victor Gardens, John Beckman, mgr.
 Galesburg—Armory, Capt. R. W. Hinchliff, mgr.
 Kankakee—New Armory.
 Keokuk—Armory, Capt. E. E. Stull, mgr.
 La Salle—Auditorium Hallroom, Wm. Jasper, mgr.
 Oregon—Coliseum, John D. Mead, mgr.
 Peoria—Armory.
 Peoria—Tetcher's Hall, H. W. Hall, mgr.
 Quincy—5th Inf. Armory, O. Irwin, mgr.
 Rock Island—American Legion Bldg., George L. Booth, mgr.
 Springfield—State Arsenal, General Black, mgr.
 Waukegan—Armory, Capt. Bradford West, mgr.

INDIANA
 Elkhart—Armory, James Morris, mgr.
 Elwood—Armory, Eric E. Cox, mgr.
 Evansville—Coliseum, Sam B. Bell, mgr.
 Huntington—Coliseum.
 Indianapolis—Cadle Tabernacle, E. H. Caille, mgr.
 Indianapolis—Tomlinson Hall, Board of Works, City of Indianapolis, mgr.
 Kokomo—Armory, Capt. Fred Geyer, mgr.
 Peru—Community Bldg., C. C. Hoag, mgr.
 Richmond—Coliseum, Herb Williams, mgr.
 Terre Haute—K. of C. Auditorium, W. H. Doerner, mgr.

IOWA
 Abila—Auditorium, C. A. (Happy) Hillbard, mgr.
 Boone—Armory, Walter L. Anderson, mgr.
 Clinton—Coliseum, Dr. Theo. R. Charlton, mgr.
 Council Bluffs—Auditorium, Geo. F. Hamilton, mgr.
 Council Bluffs—Dodge Light Guard Armory, Hott. Wallace Co., mgr.
 Davenport—Coliseum, G. G. Petersen, mgr.
 Des Moines—Coliseum, Alex. Fitzhugh, mgr.
 Dubuque—Armory, Kendall Burch, mgr.
 Ft. Dodge—Exposition Bldg., H. S. Stanbery, mgr.
 Ft. Dodge—Armory, Chamber of Commerce, mgr.
 Iowa City—Armory, Col M. C. Mumma, mgr.
 Iowa City—Auditorium, Homer R. Dill, mgr.

KANSAS
 Atchison—Memorial Hall, Claude Warner, mgr.
 Coffeyville—Armory, Capt. Larry Lang, mgr.
 Hutchinson—Convention Hall, Ed Metz, mgr.
 Hutchinson—Armory, Guy C. Rexroad, mgr.
 Independence—Memorial Hall Auditorium, R. R. Britman, chairman.
 Leavenworth—Sales Pavilion, E. M. Siekel, mgr.
 Parsons—Municipal Bldg.
 Topeka—Auditorium, Robt. McGeffer, mgr.
 Wichita—Forum, E. M. Stanton, mgr.

KENTUCKY
 Ashland—Clyffside Park Casino, owned by El Hasa Temple, A. A. O. N. M. S., S. I. Von, agent, P. O. Box 225.
 Hopkinsville—Auditorium, H. L. McPherson, mgr.
 Louisville—Armory.

LOUISIANA
 Lafayette—Hippodrome, R. L. Mouton, mgr.
 New Orleans—Washington Artillery Hall.
 New Orleans—Elk Place.
 New Orleans—Labor Temple.
 Shreveport—Coliseum, State Fair Grounds, W. R. Hirsch, mgr.

MAINE
 Auburn—Auburn Hall, Lewis W. Haskell, Jr., mgr.
 Bangor—The Auditorium, W. A. Hennessy, mgr.
 Bangor—Bowdoinome, Chas. W. Morse, mgr.
 Bath—Armory Hall, Hiram T. Stevens, mgr.
 Waterville—Armory, Capt. I. E. Thomas, mgr.

MARYLAND
 Annapolis—State Armory, Capt. D. J. Murphy, mgr.
 Baltimore—104th Medical Regt. Armory, Col. Fred H. Vinap, mgr.
 Baltimore—Moore Hall.
 Baltimore—Armory, Major Elmer F. Munshower, mgr.

MASSACHUSETTS
 Attleboro—Armory, Dr. J. A. Reese, mgr.
 Boston—Mechanics' Bldg., on Huntington ave., F. W. Easterbrook, supt.
 Boston—State Armory, on Howard st.
 Boston—Paul Revere Hall.
 Boston—Horticultural Hall.
 Cambridge—Cambridge Armory, Col. John F. Osborn, mgr.
 Chelsea—Armory, on Broadway, American Legion, mgr.
 Clinton—State Armory, Peter F. Connelly, mgr.
 East Boston—Moss Hall.
 East Boston—Masouic Bldg., Samuel Susan, mgr.
 Ipshampton—Town Hall, O. C. Burt, mgr.
 Fall River—Armory, John Gullen, mgr.
 Gardner—Town Hall, H. F. Holden, mgr.
 Gloucester—Armory, Merrit Alderman, mgr.
 Greenfield—State Armory, F. W. Pratt, custodian.
 Greenfield—Washington Hall, Chas. S. Barrett, mgr.
 Haverhill—Armory.
 Leominster—Auditorium, City Hall, R. L. Carter, mgr.
 Lowell—Memorial Auditorium, Collie H. MacKenzie, mgr.
 Malden—Auditorium, Wm. Niedner, mgr.
 Marlborough—Armory.
 North Andover—Armory, Harold Winslow, mgr.
 Plymouth—Armory, Capt. Andrew Carr, mgr.
 Southbridge—Hippodrome, Arthur Lombard, mgr.
 Springfield—U. S. Armory, Capt. Paul J. Norton, mgr.
 Springfield—Municipal Auditorium, Frank J. Downey, mgr.
 Wakefield—Town Hall, F. S. Harshorne, mgr.
 Worcester—Mechanics' Hall, C. H. Briggs, mgr.

MICHIGAN
 Albion—Memorial Hall, Philip K. Fletcher, mgr.
 Bay City—National Guard Armory.
 Detroit—Light Guard Armory.
 East Saginaw—Auditorium, F. P. Walter, mgr.
 Grand Rapids—Coliseum, Geo. B. Zindel, mgr.
 Grand Rapids—Grand Rapids Armory, J. D. English, mgr.
 Kalamazoo—New Armory, Arthur H. Fitzgerald, mgr.
 Saginaw—Armory.

MINNESOTA
 Atkin—Armory, Capt. J. A. Peterson, mgr.
 Bemidji—New Armory, Wilbur S. Lycko, mgr.
 Duluth—New Armory, Guy Eaton, mgr.
 Hibbing—Coliseum, Laurence Brown, mgr.
 Mankato—Richards Hall, J. B. Richards, mgr.
 Mankato—Mankato Armory, Capt. W. A. Saulorn, mgr.
 Minneapolis—Auditorium, Richard Horgan, mgr.
 Minneapolis—National Guard Armory.
 Rochester—Armory, Capt. E. M. Green, mgr.
 St. Cloud—Armory, Frank E. Lee, mgr.
 St. Paul—Auditorium, W. D. Ruge, mgr.
 Winona—National Guard Armory, Arthur J. Frey, mgr.

MISSISSIPPI
 Jackson—Municipal Auditorium, Mabel L. Stire, mgr.
 Natchez—Memorial Hall, Miss Beatrice G. Perault, custodian.

MISSOURI
 Kansas City—Terrace Gardens, 50th & Main ave., Harold H. Keeble, mgr.
 Kansas City—Convention Hall, Louis W. Shouse, mgr.
 Kansas City—American Royal Live Stock Exp. Bldg., F. H. Servatius, mgr.

KANSAS CITY—The Armory, Capt. Jerry P. Dugan, mgr.
Langhin, mgr.
St. Louis—Coliseum, T. P. Bates, mgr.
St. Louis—Armory.
St. Joseph—Auditorium, H. G. Geddel, mgr.
Sedalia—Coliseum, State Fair Grounds, W. D. Smith, secy.
Sedalia—Convention Hall, F. F. Combs, mgr.

MONTANA
 Great Falls—Live Stock Pavilion, L. E. Jones, mgr.

NEBRASKA
 Grand Island—Liederkrantz Auditorium, G. Meyer, mgr.
 Grand Island—Columbian Hall, George Eganen, mgr.
 Hastings—Armory, Capt. L. E. Jones, mgr.
 Lincoln—City Auditorium, Municipal owned.
 Omaha—Municipal Auditorium, Chas. A. Franke, mgr.

NEW HAMPSHIRE
 Dover—Armory.
 Keene—Armory, F. E. Howe, mgr.
 Lebanon—Armory, Capt. C. D. Austin, mgr.
 Portsmouth—Armory.
 Portsmouth—Freeman's Hall, Geo. Paras, mgr.

NEW JERSEY
 Ashbury Park—Co. D Armory.
 Atlantic City—Viola Baudé Arts, Ward H. Kenner, mgr.
 Bridgeton—Armory, Reuben M. Husted, mgr.
 Elizabeth—Armory, Col. Wm. R. Martin, mgr.
 Gloucester City—City Hall Auditorium.
 New Brunswick—National Guard Armory.
 Passaic—Knicker's Auditorium, A. Kanter, mgr.
 Paterson—1st Regt. Armory, Major Stark.
 Trenton—Knights of Columbus Bldg., Thomas Major, secy.

NEW MEXICO
 Albuquerque—Armory, Sgt. Harry Clagett, mgr.

NEW YORK
 Albany—10th Inf. Armory, Col. Chas. E. Walsh, mgr.
 Amsterdam—State Armory, Capt. Thomas F. Brown, mgr.
 Auburn—State Armory, Chas. M. Nevius, mgr.
 Auburn—Auditorium, Jas. A. Hennessy, mgr.
 Brooklyn—23d Regt. Armory.
 Buffalo—17th Regt. Armory.
 Buffalo—109th Field Art. N. G. Armory, Edward E. Holden, mgr.
 Cohoes—Armory, Thos. J. Cowney, mgr.
 Dunkirk—Naval Midia Hall.
 Elmira—Armory, Capt. Rigg, mgr.
 Fulton—Robertson Park Auditorium, John W. Stephenson, mgr.
 Gloversville—Armory, John Trumble, mgr.
 Hornell—Armory, Lieut. F. J. Pierce, mgr.
 Ithaca—Drill Hall, Cornell Univ.
 Jamestown—Armory, Capt. Brown, mgr.
 Middletown—Armory, Major J. A. Karschen, mgr.
 Mohawk—Armory, Capt. C. A. Carroll, mgr.
 Newburgh—Armory, O. J. Cathart, mgr.
 Newburgh—Columbus Hall, James Grady, mgr.
 New York—Madison Square Garden.
 New York—71st Regt. Armory, Lieut. James Eben, mgr.
 New York—Grand Central Palace.
 New York (Brooklyn)—25th Inf. Armory.
 New York—Heron—Hull's Point Palace.
 Lowey, Horowitz & Fischer, Inc., mgrs.
 Niagara Falls—Armory, Major Max H. Ebe, mgr.
 Ticonderoga—Armory, C. A. Briggs, mgr.
 Utica—Armory, Van Sammons, mgr.
 Oneonta—Municipal Hall, Major C. C. Miller, mgr.
 Oneonta—Armory, Capt. Louis M. Baker, mgr.
 Oswego—State Armory, Fred T. Gallagher, mgr.
 Port Richmond—S. I.—State Island Coliseum, David K. Koblberger, mgr.
 Poughkeepsie—Armory, Col. W. L. Burnett, mgr.
 Rochester—Convention Hall, W. E. Fannigan, mgr.
 Rochester—198th Inf. Armory, A. T. Smith, mgr.
 Saratoga Springs—Convention Hall, Comm. of Public Works, mgr.
 Saratoga Springs—Armory, Lieut. James H. Howe, mgr.
 Schenectady—State Armory.
 Syracuse—Armory.
 Tonawanda—Co. K Armory.
 Troy—Armory.
 Union—State Inf. Armory, Major Thomas C. Debell, mgr.
 Watertown—State Armory, Capt. Neil S. Howell, mgr.
 Whitehall—Armory, Frank Salmons, mgr.

NORTH CAROLINA
 Charlotte—City Auditorium.
 Raleigh—City Auditorium, Mayor of City, mgr.
 Wilmington—Municipal Auditorium, James H. Town, mgr.

NORTH DAKOTA
 Fargo—Auditorium, W. P. Chestnut, mgr.
 Grand Forks—City Auditorium, C. J. Evenson, mgr.

OHIO
 Akron—Goodyear Hall.
 Akron—Mude Hall, F. W. Schumacher, mgr.
 Akron—Auditorium, Wm. W. Price, mgr.
 Canton—City Auditorium, Director of Public Services, mgr.
 Cincinnati—Armory, Capt. Thompson, mgr.
 Cincinnati—City Hall, John Dehann, mgr.
 Cleveland—Public Auditorium, Lincoln G. Dekey, mgr.
 Covington—Armory, Theo. E. Black, mgr.
 Dayton—Memorial Hall, Joseph Hirsch, mgr.

E. Youngstown—Hamrock Hall, Hamrock, mgr.
Madison—Armory, Capt. Fred B. Cleland, mgr.
Hamilton—Moose Auditorium, Wm. J. Walker, mgr.
Lancaster—Armory, Ralph Melrose, mgr.
Lima—Memorial Hall, G. H. Christia, mgr.
Mansfield—The Coliseum, H. F. Cox, mgr.
Marion—Harriff Building.
Marion—Ferry—Frat Hall, C. A. Schafer, mgr.
Niles—McKinley Memorial Hall, M. J. Dougherty, mgr.
Portsmouth—Auditorium, Mark Crawford, mgr.
Springfield—Memorial Hall.
Toledo—Terminal Auditorium, Hugo V. Huelow, mgr.
Toledo—The Coliseum, J. S. Bralley, mgr.
Toledo—The Armory, Major E. W. Rydman, mgr.
Warren—Armory Bldg. of 115th Inf., Lieut. Weitzel, mgr.

OKLAHOMA
 Ardmore—Convention Hall.
 Enid—Convention Hall, Herbert G. Creekmore, mgr.
 Oklahoma City—Oklahoma Coliseum, W. R. Martineau, secy.
 Oklahoma City—Merry Garden, O. W. Conady, mgr.
 Shawnee—Convention Hall.
 Tulsa—Convention Hall, J. F. Prothero, mgr.
 Tulsa—Natl' Guard Armory, Major James A. Hill, mgr.

OREGON
 Portland—Public Auditorium, Hal M. White, mgr.
 Salem—Armory, Capt. Paul Hendricks, mgr.

PENNSYLVANIA
 Bethlehem—Colosseum, James Elliott, mgr.
 Butler—State Armory, Capt. James F. Leetch, mgr.
 Elwood City—Shelby Social Club, Stewan Kozlowski, mgr.
 Erie—Armory, Capt. Robt. Herbert, mgr.
 Harrisburg—Chestnut St. Auditorium, D. F. Miller, mgr.
 Lancaster—Hemenez Auditorium, John Hilemez, mgr.
 Meadville—State Armory, Capt. Fred'k L. Poole, mgr.
 Philadelphia—Commercial Museum, Dr. Wm. B. Wilson, mgr.
 Philadelphia—La Lu Temple, 1837 Spring Garden.
 Philadelphia—108th Field Artillery Armory.
 Philadelphia—3d Regt. Armory.
 Philadelphia—Olympic Arena, Leo Rains, mgr.
 Philadelphia—Moose Hall, Joseph M. Cann, mgr.
 Philadelphia—Second Regt. Armory.
 Philadelphia—First Regt. Armory.
 Pottsville—18th Regt. Armory.
 Pottsville—Penn Armory.
 Pottsville—Motor Square Garden.
 Pottsville—Syria Mosque, J. W. Barber, secy.
 Pottsville—Armory, N. Kosenbander, mgr.
 Pottsville—Armory, W. E. Schuyler, mgr.
 Reading—Bach's Dancing Academy, Arthur H. Bach, mgr.
 Reading—Reading Armory, Capt. J. D. Elze, mgr.
 Shamokin—Moose Hall, J. N. Strauser, mgr.
 Sharon—Armory, Capt. Thos. Price, mgr.
 Warren—Armory, Capt. Chas. G. Pearson, mgr.
 Wilkes-Barre—10th Regt. Armory, W. M. Speer, mgr.
 York—State Armory, Capt. Jos. E. Rice, mgr.

RHODE ISLAND
 Providence—Infantry Hall, Louis J. Bernhardt, mgr.

SOUTH CAROLINA
 Spartanburg—Hampton Guard's Armory.

SOUTH DAKOTA
 Deadwood—Auditorium, owned by city.
 Hot Springs—Auditorium, E. L. Delaney, mgr.
 Sioux Falls—Auditorium, Geo. W. Burnside, mgr.

SLAUX FALLS—Coliseum, Geo. W. Burnside, mgr.

TENNESSEE
 Chattanooga—Soldiers & Sailors' Memorial Auditorium.
 Johnson City—Municipal Auditorium, W. E. Ellison, mgr.
 Nashville—Hyman Auditorium, Mrs. L. C. Nease, mgr.

TEXAS
 Amarillo—Auditorium, city manager in charge.
 Amarillo—Texas National Guard Armory, Col. John B. Goding, mgr.
 Beaumont—Fair Park Auditorium, Geo. J. Bourk, mgr.
 Dallas—Coliseum at Fair Grounds.
 Ft. Worth—Coliseum Bldg., Fair Grounds, Ed. R. Henry, mgr.
 Galveston—City Auditorium, John M. Owens, mgr.
 Houston—City Auditorium, F. N. Morgan, mgr.
 Marshall—Hawley's Hall, Lee Hawley, mgr.
 San Antonio—Beethoven Hall, Mr. Altman, mgr.
 Waco—Cotton Palace Coliseum, S. N. Mayfield, mgr.
 Waco—Auditorium, C. J. Doerr, mgr.

UTAH
 Salt Lake City—Auditorium, J. Ernest Gillespie, mgr.

VIRGINIA
 Danville—Armory in Municipal Bldg.
 Newport News—American Legion Hall, Nelson Dorton, mgr.
 Richmond—City Auditorium, Director of Public Safety, mgr.
 Richmond—Coliseum, Edw. Cowardin, mgr.
 Richmond—Holtzler Armory.
 Roanoke—Market Auditorium, R. E. Coleman, mgr.

WASHINGTON
 Everett—Armory, Major A. B. Cutler, mgr.
 Tacoma—Armory, Col. H. P. Winsor, mgr.
 Tacoma—Auditorium, E. M. Wesley, mgr.
 Yakima—Armory, Capt. W. E. Hoyet, mgr.

WEST VIRGINIA
 Huntington—Hessman's Dancing Academy, F. W. Hessman, mgr.
 Huntington—Armory, known as Criterion Pavilion, Criterion Club, mgr.
 Huntington—City Hall Auditorium.
 Wheeling—City Auditorium.

WISCONSIN
 Appleton—Armory, Capt. F. W. Hoffman, mgr.
 Ashland—Armory, T. Thorsen, mgr.
 Eau Claire—Municipal Auditorium, Fred Reddick, mgr.
 Fond du Lac—Armory E. Chas. Froehling, Jr., mgr.
 Green Bay—Armory.
 La Crosse—Trades & Labor Temple, F. O. Wells, mgr.
 Marinette—Bay Shore Park Pavilion, Wm. H. Hansen, mgr.
 Marinette—Armory, Capt. Lester B. Lindsey, mgr.
 Milwaukee—Auditorium, Joseph C. Grieb, mgr.
 Racine—Danis Hall on State st., James Peter, mgr.

JANUARY 26, 1924

BROOKLYN (N. Y.) EVENING PAPERS... Standard Union, John Brookway, 292 Washing-

CHICAGO PAPERS... Chicago Daily Tribune, Fred Donaghey, 431 N. Michigan

CINCINNATI... Enquirer, William Smith Goldenburg, Pos. Charles O'Neil

DENVER... Rocky Mountain News, Helen Black, Express, George Leams

DETROIT... News, Al Weeks, Times, Ralph Holmes, Free Press, Len G. Shaw

HARTFORD, CONN... Courant, Harry Horton, Times, Marion Allen

INDIANAPOLIS... Times, Walter D. Hickman, News, Walter Whitworth

LOUISVILLE... Herald, E. A. Jones, Courier-Journal, Boyd Martin

MONTREAL... Star, S. Margan Howell, Gazette, J. A. M. Neill

NEW YORK MORNING PAPERS... The Register, dramatic editors, Frank H. Smith and Stanley J. Garvey

NEW YORK EVENING PAPERS... Daily News Record, Kelsey Allen, critic and dramatic editor

NEW ORLEANS... States, John L. Sullivan, Item, C. G. Smith

PITTSBURGH... Chronicle Telegraph, Robert M. Chilton, Pittsburgh Press, John G. Hillmore

RICHMOND, VA... Times-Dispatch, Douglas Gordon, Evening Dispatch, C. P. Horkin

SYRACUSE, N. Y. Post Standard, Marshall Alden, Herald, T. G. Alvord

WASHINGTON MORNING PAPERS... The Post, Lynn Yaugle, Post Bldg, Washington, D. C.

WASHINGTON EVENING PAPERS... Daily News, Leonard Hall, The Star, W. H. Landvoigt

DRAMATIC PRODUCING MANAGERS... Winthrop Ames, Little Theater, N. Y. City, Anderson & Weber

MAGICIANS' SOCIETIES AND CLUBS... Baltimore, Md. Paganon Troway Assembly, (No. 9, S. A. M.)

AMERICAN FEDERATION OF MUSICIANS... Jos. N. Weber, pres., 110-112 W. Fortieth st., New York City

FOREIGN DRAMATIC AND VAUDEVILLE AGENTS... Hesper, Karl F., Broadmead House, Pantan st., Haymarket st., S. W.

EXECUTIVE COMMITTEE... A. A. Greenbaum, 68 Halght st., San Francisco, Calif.

INTERNAT'L ASSN. BILLPOSTERS AND BILLERS OF UNITED STATES AND CANADA... Wm. McCarthy, Internat'l. Secy., 821 Longacre Bldg., New York City

LOCALS... Baltimore, Md.—Oscar H. Henning, secy., 3919 Roland ave.

COLORED SOCIETIES, ORGANIZATIONS AND UNIONS... Colored Theatrical & Professional Club, 3159 State st.

Arrow Film Corp., 226 W. 42d st., New York, Anderson Pictures Corp., 723 Seventh ave., New York

Associated First National Pictures Corp., 383 Madison ave., New York, C. B. C. Film Sales Corp., 1609 Broadway, New York

Equity Pictures Corp., 723 Seventh ave., New York, Education Films Corp., 370 Seventh ave., New York

Honorus Players-Lasky Corp., 495 Fifth ave., New York, Film Booking Offices of America, 723 Seventh ave., New York

Grand Asher Distr. Corp., 15 W. 45th st., New York, Godwyn-Cosmopolitan Pictures Corp., 469 Fifth ave., New York

Grison, D. W., Inc., 1472 Broadway, New York, Henderson, W. W., Corp., 409 Fifth ave., New York

Independent Pictures Corp., 1540 Broadway, New York, Mastodon Films, Inc., 135 W. 44th st., New York

Metro Pictures Corp., 1540 Broadway, New York, Preferred Pictures Corp., 1650 Broadway, New York

Principal Pictures Corp., 1540 Broadway, New York, Pines, Inc., 35 W. 45th st., New York

Suzanne Pictures Corp., 729 Seventh ave., New York, Teatrt Pictures Corp., 1542 Broadway, New York

Universal Pictures Corp., 1600 Broadway, New York, United Artists' Corp., 729 Seventh ave., New York

Philadelphia, Pa. The National Association of Colored Stage Employees, 1434 Lombard st.

Washington, D. C. Colored Actors' Union, 1227 7th. N. W.

London Adacker, W. Scott, 26 Charing Cross road, W. C. 2.

Actors' Association, St. Martin's lane, W. C. 2, Adams Agency, 122 Shaftesbury ave., W. C. 2

Ashton & Mitchell, 33 Old Bond st., W. C. 2, Arnold, Tom, Sicilian Ho., Sicilian ave., Southampton Row

Astley, Reg., 9 Chandos st., W. C. 2, Baird, Emil, Theatrical and Musical Bureau, 53 St. Martin's lane, W. C. 2

Barclay, George, 221 Brixton Hill, S. W. 9, Baum, G., Broadmead House, Pantan st., Haymarket, S. W. 1

Berry & Laurance, Ltd., 25 Haymarket, S. W. 1, Bentley's, Walter, Agency, 122 Shaftesbury ave., W. C. 2

Berry & Laurance, Ltd., 25 Haymarket, S. W. 1, Blackmore's Dramatic Agency, 11 Garrick st., W. C. 2

Bills, David, 22 Leicester square, W. C. 2, Braham, Philip, & Campbell, Ltd., 26 Charing Cross road, W. C. 2

Brown, Joe, & Co., Albion House, 61 New Oxford st., W. C. 2, Bonner, E. J. (in assn. with H. W. Wieland)

Associated Exhibitors, Inc., 35 W. 45th st., New York

Wythe, Julian, 125-129 Shaftesbury ave., W. C.
Whiteland's (Zaen) Agency, 33 Whitcomb st., W. U. 2.
Zeitlin, Alf, and Paul Murray, Ltd., 40 Shaftesbury ave., W. 1.

PROVINCIAL AGENTS BIRMINGHAM

Anthony, George, 122 Westminster road, Birchfields.
Bliss, George, Agency, 1 Castle st., Goldin's Vaudeville Agency, 4a Willis st., Lorzels, Birmingham.
Harris, Alf, Agency, 4 Temple Row.
Kirby's, Alfred, Midlands Variety Agency, 108 Row Heath, King's Norton.

BRADFORD

Hodgson's, Joe, Agency, Cottam's Chambers, 2 Thornton road.

CARDIFF

Zahl, H., 15 Edwards Terrace.

EDINBURGH

Davis & Gerrard, 11 Hill place.

GLASGOW

Bransby's Variety Agency (proprietor, Will Scott), 74 Renfrew st.
Collins', Fred, Variety Agency, Ltd., 115 Renfrew st.
Cummings, J. (Unity Vaudeville Agency, Ltd.), 36 Renfrew st.
Galt's Agency, 108 Renfrew st.
Leath, Harry, 520 Sauchiehall st.
Lee & Richardson, 124 West Nile st.
Miller & McBride, 37 West George st.
Macquenn's Variety Agency, 11 Miller st.
Macfarlane, A. D., Renfrew Chambers, 136 Renfrew st.
Milne's Vaudeville Agency, 135 Wellington st.
Skivington's (Glasgow), Ltd., 115 Renfrew st.
Stewart's, D. A., Agency, 11 Renfrew st.

HARRISBURG

Adams Agency, 3 Hyde Park road.

LEEDS
Hart, Gilbert, 107 Spencer place.
Whiteman's Variety Agency, 6 Newton Grove, Chapelton, Leeds.
LIVERPOOL
Bramson's Agency, Cambridge Chambers, Lord St.
Liverpool Variety Agency, Piccadilly Chambers, 45 Lime st.
Lund's, Will, Variety Agency, residential offices, "Halidon", Pilch Lane, Knotty Ash, Liverpool.

MANCHESTER
Beresford & Pearce, Hippodrome Bldgs.
Cligout's, C., Agency, 9 Monton st., Denmark Road.
Dalton's, Will, Agency, 57 Parsonage road, Withington, Manchester.
Jackson, Will A., 395 Stockport road, Longsight, Manchester.
Loman's Agency, 17 Everton road, C.-on-M., Manchester.
Sley's, Will, Agency, 180 Oxford road, Manchester.

NEWCASTLE-ON-TYNE
Anderson, John, Agency, 71 Westgate road, Newcastle-on-Tyne.
Convery's, H., Thos., Westgate Variety Agency, 65 Thornton st., Newcastle-on-Tyne.
Sleep, Arthur, 81 Westgate road, Newcastle-on-Tyne.
Smithson's Agency, 37 Elswick Row, Newcastle-on-Tyne.

NOTTINGHAM
Joel, Arthur, 6 Bromley place, Nottingham.
POULTON-LE-FYLDE
Gilpin's, Harry, Agency, "The Chalet", Poulton-le-Fylde.

ST. ANNE'S-ON-SEA
Howarth, Thos., "Merivale", 192 Clifton Drive, South, St. Anne's-on-Sea.

SHEFFIELD
Reynolds', Fred, Agency, Norfolk Chambers, Norfolk st., Sheffield.

SCUNDERLAND
North's Dramatic and Variety Agency, 77 Roker ave., Scunderland.

Northampton—Northampton Players.
Northampton—Smith College Dramatic Assn.
Northampton—Theater Workshop (Smith College).
Pittsfield—Town Players.
Plymouth—Lyons' Theater.
South Hadley—Dramatic Soc., Mt. Holyoke College, Chapel Auditorium.
Tuft's College—Ben, Paint and Pretzels Dramatic Society of Tuft's College.
Williamstown—Williams' College Dramatic Club.

MICHIGAN
Detroit—Dramatic Miss of North-eastern H. S., Jos. W. Scholky, secy.
Detroit—Theater Arts' Assn., 10620 Foley ave., Albert Riddling, dir.
Detroit—Arts' Soc. of Temple Beth El, Mrs. F. V. Martin, pres.
Detroit—Detroit New Century Club, Harriette G. Locke, chairman.
Detroit—Circle Theater & Vaudeville House, 2915 Hastings st., Harry Brown, secy.
Petersburg—Little Theater, Lillian Mortimer, dir.

MINNESOTA
Duluth—Duluth College Club & A. A. U. W., Mrs. S. Shepard, dir.
Minneapolis—Studio Players.
Minneapolis—Stanley Hall Little Theater.
Minneapolis—Theater (University).
Minneapolis—Portia Playhouse, 3306 Columbia ave., Ivan Jensen, secy.
Minneapolis—St. Stephen's Players, 1819 Lyndale ave., South, Suite 212, A. H. Faust, dir.
Montevideo—Montevideo Dramatic Club, Agnes E. Holst, secy.
Owatonna—Dramatic Students High School.

MISSOURI
Boonville—Kemper Dramatic Club (Kemper Military School), L. Logan Smith, dir.
Columbia—The Masquers, State University of Missouri.
Springfield—Little Theater, Jos. Pernel Peek, dir., 874 Bondway.
Springfield—Dramatic Club of St. John's Church, St. Louis—St. Louis Artists' Club Guild.
St. Louis—The Players, Mrs. J. J. Houwink, chairman.

MONTANA
Bozeman—Theater Arts Club, care Ruth B. McIntosh, 401 S. Willson st.
Missoula—Missoula University Masquers Red Lodge—Mask and Frolic Club.

NEW HAMPSHIRE
Peterboro—Outdoor Players.

NEW JERSEY
Atlantic City—Boonwalk Players, Steeplechase Pier Park, George V. Hobart, dir.
Bayonne—The Theatians, J. Clements, dir., 249 Ave. B.
Bayonne—Bayonne Theater Guild.
Hightstown—Hightstown Players, Wilson Hall, G. W. Marjue Maler, secy.
Jersey City—Little Theater League, care Arthur Fuller, 122 Storm ave.
Newark—Catholic Young Women's Club.
Newark—The Theatians, Barringer High School, Franklin Cross, secy.
Orange—Drama Guild of the Oranges, 16 Bell st., J. J. Hayes, secy.
Princeton—Princeton Theater Intime, R. McClenahan, secy.
Summit—The Playhouse, Marie Hadant, pub. dir.
Trenton—Trenton Group Players.

NEW MEXICO
Santa Fe—Santa Fe Community Players.

NEW YORK
Albany—Knights of St. John Dramatic Club, 410 Sheridan ave., Chas. Van Wageningen, Jr., dir.
Albany—The Bobemans, Gene McCarthy, dir., 6 MacPherson Terrace.
Albany—St. Patrick's Players, Central & Lake aves.
Alfred—Wee Playhouse.
Astoria, L. I.—Astoria Community Players, 497 Graham ave., Annette Peterson, secy.
Astoria, L. I.—Precious Blood Players, 393 Broadway, D. P. Barreca, secy.
Auburn—Auburn Amateur Dramatic Club Barnard College—Wigs and Cues.
Batavia—Crosby Players, Denio Apartments; Harry D. Crosby, secy.
Bay Ridge, H. S.—Livington Players.
Brooklyn—Clark Street Players.
Brooklyn—Acme Players, Acme Hall, 7th ave. & 9th st.
Brooklyn—Institute Players, Academy of Music, Lafayette ave.
Brooklyn—The Theatians, 119 Amherst st., Herbert B. Biven, secy.
Brooklyn—Brooklyn Drama League, 1172 President st., George Lieb, dir.
Brooklyn—Court Players, 1728 Madison st.
Buffalo—The Buffalo Players, Inc., 26 Irving Place, Marion de Forest, secy.
Buffalo—Dramatic Society of the Consensus College.
Buffalo—D'Youville Players.
Elmhurst (L. I.)—Elmhurst Jackson Heights Players.
Lima—Community Theater on Wheels, 119 N. Main st., Chamber of Commerce Bldg., Madeline Dawes, secy.
Forest Hills, L. I.—Garden Players, 11 Greenway Terrace, Helen Hoell, secy.
Governor—Governor Players, care Howard Collins.
Hamburg—Hamburg Women's Club, Mrs. H. P. Blomeyer, dir.
Ithaca—Cornell Dramatic Club, Cornell University.
Montclair—Montclair Players.
New York—Marionette Theater Studio, 27 W. 8th st., Florence Koeller, secy.
New York City, 138 E. 27th St.—Bramhall Players.
New York City, Fifth Ave.—Children's Theater.
New York City, 14 W. 12th St.—Civic Club, Drama Group.
New York City—Cooper Players of Cooper Union Inst.
New York City, 765 Madison Ave.—Cutler Comedy Club of Cutler School.
New York City—Dr. Sommerville's Drama Class, New York University.
New York City—Dramatic Association of Hunter College.
New York City—Lenox Hill Players, 511 E. 60th st., Della Moore, secy.
New York City—The League, 7th ave. & 11th st.
New York City—League Players, League Bldg., Flushing, L. I., New York, Sarah C. Pallone, dir.
New York City—Dramatic Society of Washington St. College.
New York City, 190th St and Ft. Washington ave.—George Grey Barnard's Cloisters of St. Gullmeur.

New York City, 27 Barrow St.—Greenwich House Dramatic Society.
New York City—Guild Players, University Settlement, 181 Eldridge st.
New York City, 15th Street Theater—Labor Guild.
New York City, Grand St.—Neighborhood Playhouse.
New York City, 15th Street Theater—Stockbridge Stocks.
New York City, 162 W. 55th St.—Stuyvesant Players.
New York City, 340 W. 85th St.—Three Arts Club, Dramatic Dept.
New York City, 67 W. 44th St.—Union of the East and West Dramatic Society.
New York City—Columbia University Players.
New York City—Hunter College "The Pipers" New York City—Inter-Theater Arts, 65 E. 50th st., E. Grinnall, pres.
New York—Strolling Players, 1121 West Farms road, Mabel DeVries, secy.
New York University—Varsity Dramatic Society.
New York—Community Service, 315 Fourth st., W. Pangburn, secy.
New York—School of the Theater, Hecksher Foundation Theater.
New York—School of the Theater, 571 Lexington ave.
New York—Julia Richman Dramatic Club, Washington Irving High School, 10th st. & Irving Place.
New York—Playwrights' Soc., 129 E. 10th st., Fred Wall, secy.
New York—Irving Players, 31 Riverside Drive, Miss Theodora C. Irvine, dir.
New York—Cherry Lane Players, 40 Commerce st.
New York—Threshold Players, Hecksher Foundation, 104 st. and 5th ave., Clara Tree Major, dir.
New York—Lighthouse Players, 111 E. 50th st., Rosalie Mathieu, dir.
New York—Federation Players, Federation Settlement, 115 E. 100th st.
Nyack—Nyack Players.
Politen Manor—Manor Club.
Plainfield—Plainfield Theater.
Poughkeepsie—Outdoor Theater, Vassar College Poughkeepsie—Poughkeepsie Community Theater.
Richmond Hill, L. I.—South Dramatic Soc., 10712 11th st., E. Makert, secy., Chas. Morris, L. I.
Rochester—Rochester Little Theater.
Rochester (Argyle Street)—Prince Street Players.
Rockville (L. I.)—Rockville Center.
Rockville (L. I.)—Fortnightly Community Players.
Saratoga—Women's Civic Club.
Scarboro—Beechwood Players, Beechwood Theater.
Schenectady—The Mountebanks.
Schenectady—League Dramatic Club, 14 Willow ave., Ruth Winton, secy.
Schenectady—The Harlequinaders, John Loftis, secy., 209 Not Terrace.
Saratoga—Wayside Players.
Seneca Falls—Dramatic Club of Mynem Academy.
Syracuse—Syracuse Little Theater.
Tottenville, S. I.—City Dramatic Society 7255 Amboy road, John Meehan Bullwinkle secy.
Troy—The Box and Candle Dramatic Club of Russell Sage College.
Troy—Dramatic Society of Emma Willard School.
Troy—Blum Dramatic Club.
Troy—The Masque Players.
Utica—American Legion Players, 283 Genesee st., C. H. Dugan, secy.
Warner—Warner Players, Miss Ethel K. Ott, pres.
Watervliet—The St. Bridget's Dramatic Club West Point—Dramatic Society United States Military Academy.
White Plains—Fenimore Country Club White Plains—Fenimore Players.

NORTH CAROLINA
Chapel Hill—The Carolina Playmakers; George V. Denny, bus. mgr.
Durham—Durham Community Theater.
Raleigh—Playmakers (University of North Carolina).
Raleigh—Raleigh Community Players.

NORTH DAKOTA
Fargo—Fargo Little Country Theater.
Hamilton—New Grand Theater, Hollis E. Day, mgr.

OHIO
Akron—Civic Drama Association, Akron Play-ers.
Cincinnati—Cincinnati Art Theater.
Cincinnati—Dramatic Dept. of Cincinnati Community Service, Greenwood Building.
Cincinnati—Little Playhouse Co., Kemper Bldg., Walnut Hills, L. Paquin, dir.
Cleveland—Playhouse.
Cleveland—Marilla Lee Club, 8933 Hough st., Aaron Bishop, dir.
Cleveland—Brondele House, 3370 E. 93rd st., Mr. Bettour, secy.
Cleveland—Liberty Players, Channing Hall.
East Liverpool—Gibbons Club, John Rogers, dir.
Granville—Denison University Masquers, Mrs. Elizabeth Fulger, secy.
Miami Beach—Town Players, 42 S. Main st., Robt. G. Berchler, secy.
Oxford—Ernst Theater.
Plain City—K. of P. Dramatic Club, Sey & Block, secy.

OKLAHOMA
Norman—Little Theater Group, University Club Center.
Tulsa—Little Theater Players, 311 S. R. A. Woods, secy., 1008 S. Main st.
Tulsa—Little Theater Players, Mrs. P. Reed, secy., 1448 S. Denver ave.

OREGON
Grass Valley—Little Theater, C. M. Pyle, secy.

PENNSYLVANIA
Butler—Little Theater Group, 231 N. McKee st., Karl M. Korb, secy.
East—East Little Theater.
Erie—Community Playhouse, Henry B. Vincent, dir.
Germanstown—Philadelphia Belfry Club of Germanstown.
Germanstown—Triangle of Germanstown Boy Club, Knott Hill, dir. publicity.
Lancaster—Lancaster Players.
Philadelphia—University Dramatic Club, 300 Arch Hall, Univ. of Pa., Chas. B. Frohman, pres.

LITTLE THEATERS

ALABAMA
Mobile—Mobile Little Theater.
Selma—Selma Drama League Players.

CALIFORNIA
Berkeley—Campus Little Theater.
Berkeley—Mask and Daggers.
Berkeley—University English Club Players.
In Berkeley—Greek Theater.
In Carmel-by-the-Sea—Little Theater Arts & Crafts Club.
Los Angeles—Los Angeles High School Players' Assn.
Los Angeles—Los Angeles Theater Guild, 315 Moles. Hancock st., Frank Cantello, secy.
Los Angeles—Touchstone Theater, Univ. of All-American Guild, Mildred Voorhees, secy.
C. Wrovia—Football Players.
Cadiz—Boulevard Little Theater.
Hdgs. Lena—Community Playhouse Assn., \$3.85 pres.; 24 Fair Oaks Ave.
Hdgs. Lena—Genesha Park Players.
Central Ods.—Redlands Community Players.
North Sheno—Sacramento Little Theater.
Side, Oregon—San Diego Players.
Civic Chancelsco—Players' Club.
St. Indigencio—Sequoia Little Theater Players, gen. mgr., DeMolay Players, 148 N. 3d st.; Columbian Moak, secy.
Oklahoma—Santa Ana Players.
Community thara—Santa Barbara Com. Arts Assn. Grove street—Dramatic Club, Santa Monica Whiteside Women's Clubs, Mrs. W. H. Corbett, gen. mgr.
Whittier Community Players.

COLORADO
Calgary, mgr.
Boulder Little Theater.
Spring—Colorado Springs Drama st., mgr.
South-High School Dramatic Assn., st., mgr.
Elliott—W. st. C. Hook, dir.
Aurora—Theater League, 280 West Interstate, Julia Farnam, secy.
Jas. tol—Little Theater, Memorial High School, Intern. S. Newell, dir.
Sturist—Bristol Community Players.
J. reerwich—Fairfield Players.
Wartford—Wartford Players.
Lynn—New Haven—"The Craftsman", Yale College.
New London—Community Theater, Harold W. M. Gammas, mgr.

DELAWARE
Wilmington—Air Castle Players, Victoria Hertz, secy.
Wilmington—Wilmington Drama League.

DISTRICT OF COLUMBIA
Washington—Ram's Head Players, James Reynolds, dir.
Washington—The Arts Club.
Washington—Capital Players, 2269 Eye st., N. W., John J. Campbell, mgr.

FLORIDA
Jacksonville—Jacksonville Community Players.
Palatka—Palatka Community Service.
Pensacola—Little Theater, 24 E. Romana st., B. W. Sims, dir.
Tampa—Community Players.

GEORGIA
Atlanta—Little Theater, Women's Club.

ILLINOIS
Bloomington—Bloomington Community Players, Ethel Gunn, secy.
Chicago—1911 Pickle Club, 10 Tuskier Place, Sigmund Wiess, mgr.
Chicago—Children's Theater, Municipal Pier Chicago—Northwestern University, Campus Players.
Chicago—Hull House Players.
Chicago—College Players, 822 Buena ave., Fritz Block, secy.
Chicago—Studio Players, 826 N. Clark st.; Phyllis Ueell, dir.
Chicago—The Art Club, care Mrs. John A. Carpenter, 710 Rush st.
Chicago—The Boys' Dramatic Club, care Bertha Hes, dir., 439 Fine Arts Bldg.
Chicago—Coller-Miller Players, 631 Fine Arts Bldg., 410 N. Michigan Blvd.
Decatur—Decatur Little Theater.
Lake Forest—Lake Forest Playhouse.
Peoria—Peoria Players.
River Forest—Rosary College Dramatic Club, Kathleen Conway, secy.
Springfield—Springfield Community Players, 523 S. 6th st., care Rose S. Imbell.
Urbana—Theater Guild of University of Ill.

Wilmette—North Shore Players.
Winnetka—Winnetka Community Playhouse.

INDIANA
Anderson—Anderson Little Theater.
Evansville—Drama League, 49 Washington ave., Clara Vickery, secy.
Gary—Gary Musical Academy, 539 Broadway.
Indianapolis—Little Theater Soc. of Ind., 329 E. 14th st., Lillian F. Hamilton, exec. secy.
Indianapolis—Little Theater Soc., care Clarence M. Weeser, the John Heron Art Institute.
Indianapolis—Little Theater Soc., care Mrs. Wm. O. Bates, 756 Middle Drive.

IOWA
Bloomfield—Little Theater Associations Cedar Rapids—One College Little Theater.
Des Moines—Little Theater Associations.
Grinnell—Little Theater Associations.
Iowa City—Little Theater Associations.
Iowa City—University of Iowa Players, 925 N. Court st., Arthur Shepherd, dir.
Iowa City—Iowa Little Theater Circuit.
Mason—Little Theater Associations.
Mystic—Mydie Dramatic Club, Paul E. Hunter, secy.
Newton—Little Theater Associations.

KANSAS
Lawrence—University of Kansas Little Theater.

KENTUCKY
Barbourville—National Theater, 131 Mitchell Bldg.
Lexington—Lexington Community Theater.
Louisville—Dramatic Club of Nazareth College.
Louisville—University of Louisville Players, Boyd Martin, dir., care Courier Journal.
Louisville—Players' Club.

LOUISIANA
Baton Rouge—Little Theater Guild.
Lafayette—Community Service of Lafayette Parish, H. B. Skinner, dir.
Morgan City—Teche Players.
New Orleans—Dramatic Club, Tulane University.
New Orleans—Dramatic Class of the New Orleans Conservatory of Music and Dramatic Art.
New Orleans—Jerusalem Temple.
New Orleans—Dramatic Society, Young Women's Hebrew Association.
New Orleans—Jefferson College Players.
New Orleans—LePetit Theater du Vieux Carre, Arthur Maitland, dir.
Shreveport—Shreveport Little Theater, Opal Parten, secy.

MAINE
Leviston—Spofford Club, Bates College, Atl. Prof. Grosvenor M. Robinson, organist—Ogunquit Village Studio.
Portland—The Maitland Playhouse.

MARYLAND
Baltimore—Baltimore Children's Theater, Lynn Theater, Mt. Royal ave., Frederick R. Huber, secy.
Baltimore—The Homewood Playshop, Johns Hopkins University.
Baltimore—Vagabond Players.
Baltimore—Stagecraft Studios.
Frostburg—Dramatic Class, State Normal School.

MASSACHUSETTS
Amherst—Robster Dramatic Soc., Mass. Agricultural College.
Boston—Children's Theater, care Emerson College of Oratory.
Boston—Elizabeth Peabody Playhouse.
Boston—The Theater Guild of Boston.
Boston—Actors' Play Shop, 135 Shawmut Ave.
Boston—The Stage Guild, Fine Arts Theater.
Boston—Boston Stage Soc., 25 Joy St.
Boston—Waban Neighborhood Club, Harry L. Gibson, mgr.
Cambridge—Larchwood Players, Bungalow Theater, Larchwood.
Cambridge—Harvard Dramatic Club.
Cambridge—47 Workshop.
Deerfield—Dramatic Society of Deerfield Academy.
East Gloucester—East Gloucester Playhouse.
East Gloucester—Playhouse in the Moors.
Jamaica Plains—Fountain Club.
Lawrence—Lawrence Community Players.
Lawrence—St. John Dramatic Soc., P. O. Box 22, W. Aldings, secy.
Methuen—St. John's Dramatic Soc., 147 Centre st., Wm. H. Ridings, secy.
Northampton—McCallum Theater.

NEW MEXICO
Santa Fe—Santa Fe Community Players.

NEW YORK
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Albany—The Bobemans, Gene McCarthy, dir., 6 MacPherson Terrace.
Albany—St. Patrick's Players, Central & Lake aves.
Alfred—Wee Playhouse.
Astoria, L. I.—Astoria Community Players, 497 Graham ave., Annette Peterson, secy.
Astoria, L. I.—Precious Blood Players, 393 Broadway, D. P. Barreca, secy.
Auburn—Auburn Amateur Dramatic Club Barnard College—Wigs and Cues.
Batavia—Crosby Players, Denio Apartments; Harry D. Crosby, secy.
Bay Ridge, H. S.—Livington Players.
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Brooklyn—Court Players, 1728 Madison st.
Buffalo—The Buffalo Players, Inc., 26 Irving Place, Marion de Forest, secy.
Buffalo—Dramatic Society of the Consensus College.
Buffalo—D'Youville Players.
Elmhurst (L. I.)—Elmhurst Jackson Heights Players.
Lima—Community Theater on Wheels, 119 N. Main st., Chamber of Commerce Bldg., Madeline Dawes, secy.
Forest Hills, L. I.—Garden Players, 11 Greenway Terrace, Helen Hoell, secy.
Governor—Governor Players, care Howard Collins.
Hamburg—Hamburg Women's Club, Mrs. H. P. Blomeyer, dir.
Ithaca—Cornell Dramatic Club, Cornell University.
Montclair—Montclair Players.
New York—Marionette Theater Studio, 27 W. 8th st., Florence Koeller, secy.
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New York City—Dr. Sommerville's Drama Class, New York University.
New York City—Dramatic Association of Hunter College.
New York City—Lenox Hill Players, 511 E. 60th st., Della Moore, secy.
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CARNIVALS

Riding Devices and Concessions | FAIR GROUND EXHIBITION | EXPOSITIONS MIDWAY SHOWS | Bands and Sensational Free Acts

and his Majesty, The **BEDOUIIN**

THE GREATEST SHOW ON EARTH

RUBIN GRUBERG PLANNING EXTENSIVE IMPROVEMENTS

Head of Rubin & Cherry Shows States He Will Spend About \$80,000 This Winter in Newly Equipping His Organization

Chicago, Jan. 18.—Rubin Gruberg will spend about \$80,000 on his show this winter. Mr. Gruberg was a Billboard caller this week while on his way to the Western Canada Fairs meeting, which will be held in Saskatoon January 22 and 23. W. S. Cherry is accompanying him. Mr. Gruberg said his entire show is being made over absolutely new from end to end.

He will have thirty-five cars on the show the coming season. He said he gave the largest single order for gold and silver leaf to a New York firm recently that any such firm ever received at one time.

Mr. Gruberg said he is spending the above mentioned vast amount of money for the purpose of having "the finest carnival show in America." All of the new fronts are being built in winter quarters in Montgomery, Ala., with Fred Lewis supervising the work. Solid hand-carved oak designs and gold and silver leaf will be feature embellishments of all of the fronts. All tops will be new, with banners likewise. There will be six rides on the show this year, Mr. Gruberg having added a chair-of-plane. He said he will open with seventeen shows, which will include "the biggest mid-west show with any carnival organization in the country."

Mr. Gruberg stated he is building a new attraction which he will either call a Lion Farm or Trained Animal Circus. He already has eighteen lions and will have two little elephants and a mixed aggregation of other animals; three of the lions have babies. This show will

seat 1,200 people. G. A. Lyons will manage a girl Evans and Water Circus, which will be a new attraction. Mr. Gruberg said he will shortly send Emil Ritter to Berlin, Germany to bring back a big lilliputian act and a number of other features. The Mid-west Show above referred to will be in charge of Max Kimmmerer.

DYKMAN & JOYCE SHOWS

Wintering at New Orleans, La.

New Orleans, Jan. 16.—The Dykman & Joyce Shows arrived here December 2, and the cars were unloaded and at once sent to the winter quarters, where they will be repainted and overhauled for the coming season. The shows were set up on the Lafayette and Erkois street show grounds for a ten-day engagement, under the auspices of the Warrington Institute, starting the 24th.

As it was known that this city had been closed to carnivals for some time it was no easy matter for Mr. Dykman and General Agent Harry Martin to open it up. The result is that the show will exhibit here for the next twelve days, using two locations. The show then will be placed in the winter quarters, where the work of building and painting will start. The new season will open in New Orleans March 1, under auspices and during the mardi gras on the downtown lot.

As before mentioned, the show will come out with twenty cars and will include twelve shows and five rides. Among recent visitors on the midway were Mr. and Mrs. Oils, of the Crescent City Bell Company; Glenn Harrington, of The News-Item; C. A. Bell, who is promoting a Moose event here, and Al Wheeler, of the T. M. A. The writer, who was somewhat of a jockey, spent a day at the races and met many old friends. He later had as guests on the show grounds "Judge" Murphy, presiding judge at the track, also Jockeys Parke, Pool, G. Mahoney and Jimmie Lee.

Mr. and Mrs. Steve Marne, concessionaires, have taken an apartment here for the winter, also Harvey Johnston and wife. Mr. Dykman and the wife will stay at a hotel for a while, then leave on a two weeks' visit. Frank Kuhl will go to St. Louis, "Whitie" Hewitt will go to Detroit, Mr. Wallace and wife will winter here. Marion Davis will go to Chicago, "Peggy" Stoltz to Chicago and U. G. Nixon to Columbus, O. Sam Brewer will join the Newberry Band, also J. J. Jacobs. The writer will be at the "Planters" Hotel here.

G. H. McSPARRON (Press Representative).

20TH CENTURY SHOWS

"Pick-Up" Notes From Winter Quarters

Hartford, Conn., Jan. 16.—Work at the winter quarters of K. E. Ketchum's 20th Century Shows is progressing very nicely and the spring months will find this organization one of the biggest of the New England traveling amusement enterprises.

The DeBlakers have again contracted to place their three rides on the shows for the coming season.

Captain Costello has arrived at winter quarters from Lansing, Mich., and will take the 20th Century lions for a vaudeville tour, starting at Waterbury, Conn., this week, then a two weeks' engagement at Richmond, Va., at the Labor Temple Circus.

James Candall has arrived at winter quarters and will be with the show the coming season. Herman & Cloth have contracted for nine concessions. Leonard DeBlaker will be connected with the show in an official capacity. Max Robinson has booked his silverware wheel and will also serve in an official capacity. F. Williams, of Houston, Tex., has looked a concession.

Dave Samuels writes from Tampa, Fla., that he will be back before the opening date. Tom Gosick is janitor at 83 Buckingham street, Hartford, which is the shows' headquarters. Jess Lane writes from St. Louis that he is doing nicely with the David Warfield Company and going to the Coast.

K. F. Ketchum is very busy with indoor bazaars. Bill Rice will have the Athletic Show. He is wintering at Garfield, N. J.

RUTH DESCH (Show Representative).



Col. Edgar Marion Burk, of the Foley & Burk Shows.

WORK IN FULL BLAST

At Winter Quarters of Billie Clark's Broadway Shows

Terre Haute, Ind., Jan. 16.—The work at winter quarters of Billie Clark's Broadway Shows is now in full swing, coincident to the rounding into shape of this big organization for the coming season. Carpenters, painters and blacksmiths are on the job and owner Clark figures that he will have a twenty-five-car show and one of the best on tour. The twelve flats will be repainted and the entire train will be painted its usual color—bright orange, with gilded letters—and the wagons will be orange, with red embellishments.

Mr. Clark returned from an Eastern business trip a few days ago and reports "good things" coming. New rides and other attractions are being booked in a rapid manner.

Dale Shell has charge of winter quarters and is also in charge of the work being done. A big snowstorm recently stopped the work for a few days in the big roundhouse, but a commitment was warmed up and a part of the operations went on steadily. All the wagons are stored in the big building. A notable convenience is that the wagons can be placed over the working pits in the roundhouse, thus affording the workmen opportunity to work in standing position beneath them.

Don Leslie was a recent visitor and contracted his string of concessions with the show. Terre Haute will be opening stand for the new season. All of which is according to an executive of the above shows.

WALTER SAVIDGE IN K. C.

His Amusement Company To Open in May in Nebraska

Kansas City, Mo., Jan. 15.—Walter Savidge, owner and manager of the Walter Savidge Amusement Company, arrived in Kansas City today from Wayne, Neb., and made the local office of The Billboard a very pleasant visit. He commented on conditions, which could be expected in 1924, circumstances of farmers in Nebraska and North Dakota, and, while not inclined to be too optimistic, was looking on the bright side and expected that his show would play its customary territory with the success heretofore accorded it.

Mr. Savidge was here to secure some supplies, etc., for this organization, and was also engaging people. He stated that the dramatic players of the Savidge Amusement Company would commence rehearsals April 28 and that his caravan will open a week later as a ten-car show.

SCHAEFER IN PORTO RICO

Chicago, Jan. 18.—Edward Schaefer has written The Billboard from Porto Rico and said, among other things, that he some time ago visited the Johnny J. Jones Show in Havana, Cuba.

Joe Ferari Returns From Purchasing Trip Abroad

Will Go Back in May To Bring Over More Organs and Amusement Devices

New York, Jan. 17.—One of the busiest men in the Eastern amusement line at this time is none other than Joseph G. Ferari, Port Richmond, Staten Island. After four months and two days in touring Germany he sailed from Hamburg just one month ago and arrived here after ten days on a very rough sea aboard the American Shipping Board S. S. Kellance. He is very proud of the fact he is a regular seafaring "youngster", and was safely on deck early every morning and never "muffed" a dinner going all during the raging seas. He has high praise for the service of the United American boats.

Mr. Ferari touched Austria and France in high spots, but bought most all of his devices in Germany, which consisted of several chain swing rides, organs, a four-abrest carousel and one three-abrest portable carousel on wagons. The latter he booked immediately with the George L. Dobyns Shows. With the same goes one of the "Chain Flyers" as well. In the shipment arriving on a boat later were also several hundred German-carved carousel horses. The big feature of the "Chain Flyers" is the enormous capacity and beautiful masking and decorations, while the portable carousel is forty-four feet in diameter and has all "jumpers" and rocking chairs. Mr. Ferari says the hardest task of the entire venture was getting the property moved from the docks in New York to his shops and warehouse at Port Richmond and now that it has been accomplished he can devote his time to building some wagons, fronts and new ideas shows he has planned to do for some time, as he is thru traveling with a carnival.

Mr. Ferari will return to Europe in May to bring over another consignment of organs and amusement devices. A visit to the Ferari shops is a most interesting sight for outdoor showmen.

JOHN T. WORTHAM SHOWS

Busy in Winter Quarters—Open Season at Paris, Tex.

Word from the winter quarters of the John T. Wortham Shows, at Paris, Tex., is that the place is a beehive of industry. Mr. Wortham has signed contracts that call for a most modern and fully equipped organization. He declares he is going to live up to the letter of each contract if genius can devise and money provide. He is on the ground working with his men. Manager Walter Stouley, who has been in San Antonio, is back at winter quarters. H. H. Danville, general agent, is making Chicago his headquarters while completing details of far contracts, which include several State, interstate and district fairs secured during the Chicago meeting.

The John T. Wortham Shows will play a big spring date at St. Louis, Mo., under the auspices of the Disabled Veterans of the World War, during the two weeks starting May 1. Competition for the date was unusually keen, but the award went to John T. Wortham, on his assuring that he would put a show on the lot that would be a credit to the former service men's organization. The St. Louis date is set the only big spring event that Mr. Wortham has signed. On his way from Paris, Tex., where the shows will open, to the Northern fairs he has secured he will play some of the prominent spots in Oklahoma, Kansas and Missouri. Weather permitting Wichita, Kan., will give a good account of herself for the week's engagement.

C. M. CASEY (for the Show).

ENLARGING HIS SHOWS

Otis L. Smith Contemplates Fifteen-Car Train—Recently Purchased Animals and Show Equipment

New York, Jan. 18.—Otis L. Smith, owner and manager, arrived here a few days ago from Wilkes-Barre, Pa., the winter quarters of the Otis L. Smith Shows, and was an early Billboard caller. He came to look over a number of cars which he may purchase to complete his fifteen-car train on which his shows will be transported for the new season. He recently purchased the animals, wagons and arenas of the annual show on the James F. Murphy shows last season and will greatly augment his animal show as a result.

Mr. Smith reports that his rides and other equipment have been thoroughly overhauled since the close of last season and within a short while all the work in winter quarters will have been completed. George S. Marr has signed again as general agent, making his third year ahead of the Otis L. Smith Shows. He is due in Wilkes-Barre soon to start the new season. While in New York Mr. Smith stopped at the Eika's Club.

HAPPYLAND SHOWS

Winter-Quarters Work Under Direction of Front Builder Joe Conley

Detroit, Mich., Jan. 16.—Work is being pushed in the winter quarters of Happyland Shows, under the direction of Joe Conley, the well-known builder of fronts. In years gone by Mr. Conley built fronts for Gaskill & Munday.

Al Salvail will have the Circus Side-Show and promises some surprises in this 20-in-1, which will have a 150-foot front.

The merry-go-round and the ferris wheel are already here, and a new "ship" has been ordered from the Mangels factory, to be delivered in February.

John Heid, for over ten years secretary for F. L. Flack's Northwestern Shows, will have charge of the office as secretary and treasurer.

Tom MacNew, the contest man, is promoting a very promising "special" contest for the A. Y. Averill Company, at Wyandotte, Mich., under the auspices of the Modern Woodmen of America, and at present the entire staff of the Happyland and Averill Circus Company is hard at work on the Detroit Fashion Exposition and Bazaar, in Convention Hall, Detroit, February 22 to March 2, under the auspices of Allied Fraternal Orders and Societies.

Pelix Bloi, the general agent, is making his headquarters at the Hotel Norton.

GEORGE DALTON (Press Representative).

SHEESLEY RETURNS EAST

Busy in His Shows' Interests—Confirms Striking Oil on His Land in California

Baltimore, Md., Jan. 16.—John M. Sheesley, the head of the Greater Sheesley Shows and the John M. Sheesley Circus Company, reached here Monday from a business trip to Los Angeles and spent the day going over plans for the presentation by the Sheesley Circus Company at the big Labor Circus to be held in the Fifth Regiment Armory here, for the benefit of a labor temple building fund February 4 to 9. He left for Richmond, Va., to attend sessions there at the Murphy Hotel Jan. 15 and 16 of the Virginia Fair Secretaries' Association.

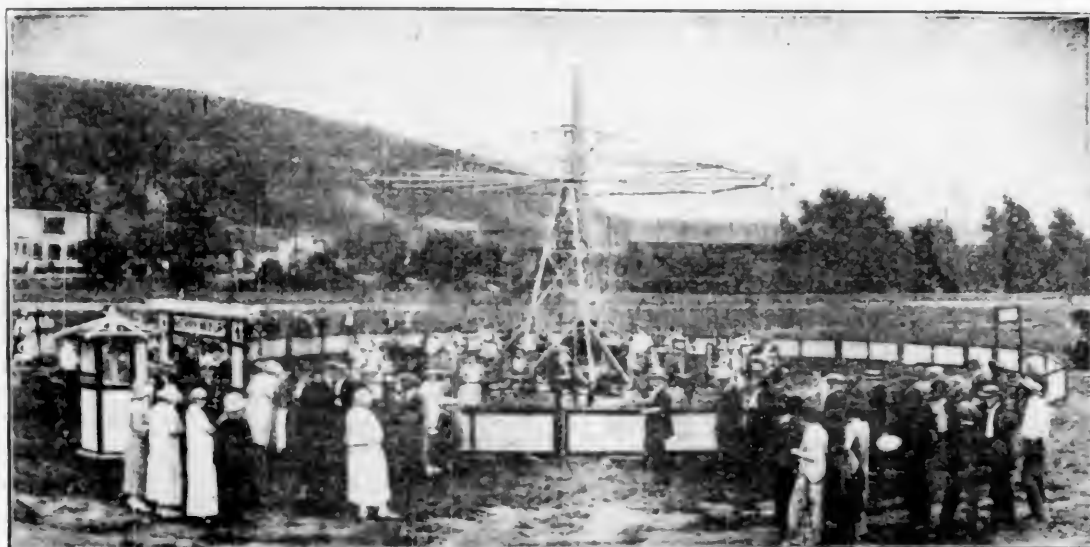
The Greater Sheesley Shows are wintering at the State Fair grounds in Richmond and the indoor circus organization is directed from there. W. H. Van Housen is in charge of the Baltimore event.

Captain Sheesley while here admitted that reports of an oil strike on his land at Signal Hill near Los Angeles January 1 were true and said that he had been called there to arrange for marketing oil and to settle other matters. Mr. Sheesley said the first week's output of the well, which had come in was approximately 15,000 barrels.

Gooding Brothers Bought Three More

THAT WONDERFUL LITTLE PORTABLE RIDE

The Merry Mix Up



The first MERRY MIX UP or CHAIN SWING operated in this country was taken out May 1, 1923, by the R. J. Gooding Shows, of Ohio. They carried four Rides all season, and the MERRY MIX UP topped them all. Most of the time it earned as much as two other Rides combined. The Gooding Brothers have shown their appreciation of this wonderful little Ride by buying THREE MORE. Nuf sed.

This is the original Chain Swing in America. It is not an experiment, but was operated a full season and has made good. It is all steel and will last a lifetime. Remember, it can be put up in two hours by two men. It goes on one wagon or motor truck, and into twenty feet of space in one end of a railroad car. It is wonderful for Gillie Shows and small Parks and for export to foreign countries. Equipped with a Cushman engine, mounted on truck, with radiator. Has all steel gears—no cast iron—and our new safety friction clutch in tower shaft, making it absolutely safe.

This is the best portable Ride we have ever seen and the price is very low. May be seen at our Factory now. We have six on hand and are building twenty more. Many are already sold. Orders should be placed AT ONCE to insure prompt delivery.

Traver Engineering Company

BEAVER FALLS, PENNA.

Builders of the MYSTERIOUS KNOCKOUT, the wonderful Walk Thru Show, which got \$3,330.10 at Memphis in one week in September, 1923. Twenty-six already sold to the leading Parks and Shows of America. Goes into one wagon. Space required, 20x30 feet.

The JOYPLANE for Parks only. The thrilling circular Coaster Ride. Endorsed by Luna Park, Coney Island; Westview Park, Pittsburgh; Cedar Point Park, Sandusky, and Johnny J. Jones. They all say it is the best Park Ride in our list.

The CATERPILLAR for Parks only. The laughing Tunnel Ride. Fifty-two built last year, in most of the leading Parks of America. We have only a few left for 1924. The best small Ride ever built in a Park anywhere.

The SEAPLANE or Traver Circle Swing. This is a standard Ride in ninety per cent of the Parks all over the world and on all the big Carnival lots. No Park complete without it. We have two used portable outfits for sale. 157 Park machines built to date, and 152 portable Seaplanes.

Ask For Special Prices



LEON HIRSCH CORPORATION
7-39 Maiden Lane, NEW YORK CITY.

PONIES Shetlands, 38 to 44 inches high, two to six years old, \$75.00 and \$100.00. Fat, blocky, sound beauties.
FRANK WITTE, SR., P. O. Box 186, Cincinnati, O.

POLACK CONTRADICTS RUMOR

Will Have World at Home Shows, Also Week-Stand Circus

New York, Jan. 17.—Irving J. Polack, managing director of the World at Home Shows, called on The Billboard to deny the rumor about the probability that his organization would not tour the coming season. Mr. Polack says he is more than pleased to state that his carnival will again take the road, this time from Suffolk, Va., where it has been in winter quarters since the close of last season, and that he now has a force of men getting it in shape for the opening. He plans to reduce it to twenty cars and will do so if it is possible and still keep it up to standard—a standard he is proud of.

In addition to the World at Home Shows he will have a circus which will play week stands, under auspices, under a large round top and transported in three cars. He will remain in New York until the reopening of his indoor circus, which takes place soon at Marietta, O.

AT LIBERTY SAILMAKER

Circus or Carnival. Union man. Must have the scale. No doubling on canvas. Address J. N. SHORTY ROBERTS, General Delivery, Beardstown, Illinois.

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PENDLETON AND CAYUSE INDIAN BLANKETS and SHAWLS

To get the BEST results with Blankets use the BEST. We carry a large stock. All orders shipped same day received.

CAYUSE INDIAN BLANKET CO., S. W. GLOVER, Manager, 300 Palmer House, CHICAGO

WE ARE TOO BUSY TO WRITE AN AD.

Write Us for Information.
HEADQUARTERS
Premiums and Premium Assortments.
THE BLUM SALES CO., 33 N. 11th Street, PHILADELPHIA, PA.

NEV-R FAIL CLUTCH PENCILS

Are still as popular and big sellers as ever. Made of the splendid wearing Goldline metal, and are fitted with medium leads.

- In bulk, per Gross.....\$ 9.00
- Mounted on Easel Display Cards, per Gross..... 10.25
- Extra Leads, five in each tube, per Gross tubes.. 4.00
- Photo Cigarette Cases, silver finish, assorted photos, per Gross.....13.50
- 25% deposit required on all C. O. D. orders.

ORIENTAL MFG. CO.
891 Broad St., Providence, R. I.

CARNIVAL CARAVANS

CONDUCTED BY ALI BABA

Opportunity does visit more than once.

"He" is again on the doorstep of Carnival-dom—in 1924.

Propaganda against carnivals has been a big ad. Receive, protect the benefits.

All is advised that six men will be ahead of the S. W. Brundage Shows this year.

Wm. Jenkins Hewitt represented The Billboard at Richmond, Va., last week.

Herbert A. Kline was a recent several days' visitor to Montgomery, Ala.

Yes, there sure will be some long jumps next fall.

A number of the friends of E. K. Smith were disappointed that they did not meet him while he was in Montgomery, Ala., for a short stay some time ago.

King, Toronto—Have no address on the show you mention. You might address a letter to the manager of it, care of The Billboard's Mail Forwarding Department, New York office.

There have been several instances wherein some manager would get so big he didn't realize and appreciate having a good thing when he had it.

Reports indicate that Punch and Judy is coming back in England. There is no denying a growing interest in Marionettes on this side. It is principally high-brow so far, however.

JOHN M. SHEESLEY



The subject of the above photograph needs no introduction to showfolks, or, in fact, to the show-going public of the United States and a great portion of Canada. He is affectionately referred to by friends as "Captain John", and is the operating head of both the Greater Sheesley Shows and the J. M. Sheesley Circus Company. A couple of years ago Mr. Sheesley purchased a plot of land in California, and the interesting fact was made public recently that all had been struck thereon. He has returned from the West to his headquarters at Richmond, Va.

Shades of Pongo: Glad winter is here as we won't have to know which we will all be next week. Shuh won't.

A man with good intentions will admit his own carelessness and not attempt to saddle it on someone else.

Johnny J. Jones is furnishing attractions, rides, etc., for three different fairs this week (January 21-26) all in Florida.

All is told that George Manly's opinion of the picture game is vividly expressed but too vivid for type.

From reports reaching Ali, Rubin Gruberg really plans to expend a large amount of money on his show equipment this winter.

There are predictions that even the smaller carnivals will profit this year by joining the Showmen's Legislative Committee.

Johnny J. Jones' park venture in Indiana was a complete failure but the show that made the interior has overcome the railroading difficulties and is making some money.

Where are Duncan Campbell and Albert Leonard Crouch, formerly with the S. W. Brundage Shows. Done, how you all manage to stay away from the show business?

Joe Sullivan and Sam Hawkins, with the Coley Greater Shows, went fishing while at Moultrie, Ga., and said they had a good "catch"—sold the fish to farmers. They showed it with bit two seals.

Fifteen hundred and twenty-four will be the Silver Jubilee tour of the S. W. Brundage Shows—twenty-five years under the one and the same management. Mighty good for you, Seth W.

By a recent decision of the management, it will not be the "Great Waltham Shows", but the name of the head of the organization will be in the title, as formerly—the John J. Waltham Shows.

A few ancient e-fact-contradictions will work wonders toward taking down exaggerations on what "is" being done in winter quarters, in the "show letters". It is due the readers.

After two winters and a summer of special-event promoting and producing, Jack V. Lyle, according to report, is to again get in agent business—general agent of the Frank West Shows.

Don't get any wrong impressions. When something looks really good for outdoor shows—the "looks" deducted from a central

The FEBRUARY OPTIMIST

WILL BE OFF THE PRESS FEB. 1st, 1924

Will contain the Free Booking List of Parks and Carnival Companies wanting to book the BIG ELI WHEELS. Write for a copy.

ELI BRIDGE CO.
Opp. Wabash Station, JACKSONVILLE, ILL.

J. P. Mackenzie. John Wendler. F. W. Fritsche.



PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSHELL CO., INC.
NORTH TONAWANDA, N. Y., U. S. A.

THE NEW ROLLING WAVE

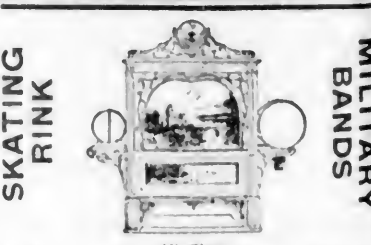


THE NEW ROLLING WAVE, the most sensational little roller coaster for Carnivals, Fairs and Parks. Operated by gasoline engine or electric motor. Write today and let us tell you all about it.

SMITH & SMITH, Springville, Erie Co., New York.



Write for illustrated circular and prices. **M. C. ILLIONS & SONS,** 2789 Ocean Parkway, Coney Island, New York.



SKATING RINK. **MILITARY BANDS**. CAROUSEL AND PARK OWNERS. All Sizes. protect organ during WINTER with our heated factory FREE UPHELD. Repairs done then by expert workmen at low rates. Waiting to save you.

ARTIZAN FACTORIES, INC., No. Tonawanda, N. Y. **FUTURE PHOTOS—New HOROSCOPES** Magic Wand and Buddha Papers. Send four cents for sample. **JOS. LEDOUX,** 189 Wilson Ave., Brooklyn, N. Y.

FOR SALE 2 NEW 54 KEY ORGANS **J. A. ROTHERHAM, Revere, Mass.** Give 'em the information that you saw the ad in The Billboard.

ARMADILLO BASKETS

Are Rapid Sellers Wherever Shown!

From these nine-banded, horn-shelled little animals we make beautiful baskets. We are the original dealers in Armadillo Baskets. We take their shells, polish them, and then line with silk. They make ideal work baskets, etc.

Let us tell you more about these unique baskets!

APELT ARMADILLO CO., Comfort, Texas

\$125 Made in One Day

For over ten years this has been an honest \$ Bower headline—more than doubled money, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers—many kinds in many languages.

For fun pay on Buddha, Future Photos and Horoscopes, send 3c stamps to

S. BOWER
Bower Bldg., 430 W. 18th Street, New York.

WRITE FOR CATALOG.



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BUY YOUR SALES BOARD PADS DIRECT FROM THE MANUFACTURER

MANHATTAN CASE COMPANY
125 Greene Street, New York, N. Y.

SALESBOARD JOBBERS AND OPERATORS!

If you are a Live Wire and looking for something entirely new and different in the way of Salesboard Assortments, it will certainly pay you to send for our new Catalogue No. 30 of Premium and Trade Assortments, together with Quantity Price List.

Our Salesboard Deals have proven a huge success and are now going over bigger than ever.

GELLMAN BROS.
Originators, Designers, Manufacturers.
118 No. Fourth St., Minneapolis, Minn.

\$50.00 A DAY PROFIT ON \$1,000 INVESTED

Eight new portable children's Radio Devices. Safe, attractive. Parents love them. **THE KARNIVAL CO., 1908 Main St., Green Bay, Wis.**

CHOCOLATE BARS Plain and Almond. Best Premiums and Cacaos. Send 10c for samples and **HELMET CHOCOLATE CO., Cincinnati, O.** 13,000 lbs.

FOR SALE HAVE FIFTEEN CAR SHOW

On Pacific Coast. Also two Ten-Car Shows. Carnival at Leavenworth, Kansas. If interested and have \$3,000, write me. I will show you how to own a Show. Wish this amount as deposit.

C. W. PARKER,
Leavenworth, Kansas

Aluminum Ware



AND
**Fast Selling
Specialties**

for the
**CONCESSIONAIRE,
SPECIALTY AGENT
OR PITCHMAN.**

Our Aluminum is
heavy weight, highly
polished, with faulds
Sunray finish.

**3 QT. PAN. STYLE
WATER JUG
\$7.20 Per Doz.**
Highly polished.

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THAT SELLS**
Catalog and prices
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PERFECTION ALUMINUM MFG. CO.
LEMONT, ILLINOIS



ATTENTION Jobbers and Operators

Get our new low
prices on Knife As-
sortments, Blank
Boards, Put and
Take, Base Ball
Boards and Num-
bered Ball Gum.
They will surprise
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**Southern Chewing
Gum Co.**
209 Church Street
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LITTLE WONDER LIGHTS

Lamps for the Parlor, Library and Dining Room
Lights for stores, schools, churches,
tent-showmen, etc. Park and street
lights, and Little Wonder Hand
Lanterns. Little Wonder patented
explosion lights are BRIGHTER THAN
ELECTRICITY, CHEAPER THAN OIL.
Thousands in use everywhere. Wonders
of dependability—safe—steady—pure white
lights for every purpose. We want sell-
ing distributors where we are not rep-
resented. Write for Little Wonder Catalogue and Prices.
LITTLE WONDER MFG. CO., 8 1/2th St., Terre Haute, Ind.

LADIES' RUBBER HAND BAGS. Something New,
Armado Baskets, Rattlesnake Belts, Polished Horn
Rocking Chairs and
Novelties. Beautiful
silk-lined Armado
Baskets for the ladies,
made from the shell
of the Armadillo. Suit-
able for work or flow-
er baskets. Belts in
all widths, made with
Battlesnake skins. Ar-
gona Gostakina Larned
for Ruza. Highly pol-
ished Horn Novelties.
Good sellers for Curio
Stores or Concession-
aires. Write for prices
and particulars. **R. O. POWELL,** 311 W. Houston
St., San Antonio, Texas.

Ex-Service Men—Sheetwriters—Agents!
New, beautiful, THE AND VEIL BACK. Memory of
the UNKNOWN SOLDIER TO HIS MOTHER. Size,
10 1/2 inches, on heavy coated cardboard. Illustrat-
ing the day the boys marched away. "Only a Vision
Now" Relief American Flag in colors and a Tie or
collar. Retail \$1.00.
\$8.50 Hundred. Sample 12 Cents. Dealers only.
Send cash with all orders.
KOENIGER, 150 Park Row, New York City.

HAIR SQUATS \$16.50 per 100
HAIR MIDGETS \$6.50 per 100
Squats sold by Barrel, \$10.00 deposit.
Midgets all cash.

JONES STATUARY CO.
722 Southwest Blvd., Kansas City, Mo.

SLOT MACHINES FOR SALE
Low prices on all kinds of Slot Machines. Packing
cases with huge dealers with each machine.
WESS NOVELTY CO., Memphis, Tenn.

**FOR SALE SLOT MACHINES OF ALL
KINDS FOR SALE CHEAP.**
Address **SUMKING MFG. CO.,** 1931 Freeman Ave.,
Cincinnati, Ohio

Tell them you saw their ad in The Billboard.

source of receiving date). All will say good things for it.

From reports reaching All the T. A. Wolfe Shows' management and all connected are making preparations toward having that organization one of the best on tour the coming season.

Charlie Lorenzo postcards that he certainly is enjoying the fishing at Pensacola this winter. That's what Ralph and Almee, Bombay, the DeKreko folks, Johnny and Louis Berger, Billie Meade, Al Latta and about twenty others pronounced it just nineteen winters ago.

Authorized and authentic replicas of the dinosaur egg ought to be worth while. It has received a world of notice. Possibly it would not stand alone but as a feature of a curio or pit show it should prove a bear. Just the line "10,000,000 years old" is a card in itself.

Rolando the Great, strong man and physical culturist, and P. H. Dana, wrestler and health-exercise talker, last season with the Great Patterson Shows, are staging lectures and mat bouts in Florida this winter, advises R. D. Young, who acts as their secretary.

The next time you buy a bat in New York, fix the salesman with a cold eye and tell him you do not want a "p.m. bat". P.m. does not mean "past mode" but "pin money". If the salesman succeeds in working a slow seller off on you he gets twenty-five cents bonus. Hence the pin money.

Have you ever seen a watch that at any time the owner could press a small button and the hour and minute would be "struck"—not loudly, but audibly? C. M. Negro has one (or did have about two years ago). There are many of them in the world, but they are far from being in "common" use.

Hal Simms postcards that there are many showfolks in New Orleans, transients and visitors and those looking forward to the Mardi Gras carnival. He and Cy Perkins had a storehouse there during the holidays, which even with unfavorable weather did a fair business.

George W. Westerman is looking "fit as a fiddle". He's a picture of good health. While in Cincy last week he opined that his relief from trying to promote harmony among caravan folks probably had a great deal to do with it. George is now only working on special events.

Eddie Lipman is sporting a new auto (sedan) at Montgomery, Ala. Therefore, Jack Cullen, Jim Sullivan and Doc Collins don't have to ride streetcars any more out to the R. & O. winter quarters. 'Tis said that Eddie even drove out and brings the boys back to town each evening.

Careful estimates disclose the fact that over 52,000 automobiles pass The Billboard's New York offices every twenty-four hours. The average occupants are well over four. And there seem to be at least sixteen pedestrians for every car. Our big sign is therefore "before" the eyes of a million a day.

Down on their ranch in Texas and enjoying the sunny climate, home-cooked meals, a comfortable new home, truck farming, nightly radio service, and much more that makes a trapper think well of his and her little plot of land and home sweet home—Bob and Lila Taylor, of the S. W. Brundage Shows.

Kirby and Jackson, concessionaires, sent All a photo postcard of the old main streetcar at Matamoros, Tamps., Mexico. Some team of "sleek-tails", driven tandem, and the front one wearing a bell beneath its collar. Written on the bottom was, "We're leaving today for Pensacola."

Because of lack of space in the back of the last issue, a number of news items were crowded out. One of these was that William J. Hillier passed thru Cincy, en route to winter quarters of the Zeldman & Rollie Shows, Portsmouth, Va., with which his caravan will be in charge of press publicity this season.

Louie G. King, special agent, last season with Matthew J. Riley, says he is not sure for whom he will be agent this year. He was working last week as contracting agent for the LaRoy Indoor Circusland, at Pleasantfield, N. J., under auspices of the I. O. of R. M., and said the date looked very promising.

E. R. Coyle, museum and pit show manager, informed from Memphis, Tenn., that he had suddenly contracted pneumonia and was taken to the General Hospital, where he is being well cared for. He is exceedingly lonely, however, and would like cheerful letters from his showfolk friends. Address him, care of Ward C, Bed 20, General Hospital, Memphis, Tenn.

J. W. Keown wrote from Hampton, S. C., that S. Battilato's string of concessions was doing an independent date there, and as Battilato was ill in bed with measles, he has been granted a free permit for his store, and that the Chief's son was working a ball game to fill in the vacancy and keep the amusement going.

A fellow in Massachusetts writes: "I wish to find out just how many cars the following shows have and what territory they will play this season"—and he then gives the list of titles. Their winter quarters addresses have appeared in each list number this winter (this issue is one), with the exception of one show, and that is added this week. Write the managers.

Among showfolks wintering in Pensacola, Fla., are Frank Marshall, Zarell, wire walker; Harry R. Osmond, formerly with the Great Patterson and Patterson & Kline Shows (cook house), who is proprietor of a restaurant; Doc Tyler, well known side-show man; George, the midget; Irving Meyers, contortionist; Clifford L. Jones, magician; the Rogers family of midgets, Mr. and Mrs. Henry Phillips (the skeleton skinner), Charles Lorenzo and many others.

Langley Mitchell recently made a long jump from San Francisco to Orlando, Fla., to join

(Continued on page 102)

HOODWIN LARGE HEADING SALESBOARDS

For Knives, Pencils, Premiums and Salescards for all purposes. 20% discount on orders over \$100.00. Immediate delivery at wholesale prices. Write for complete catalog.

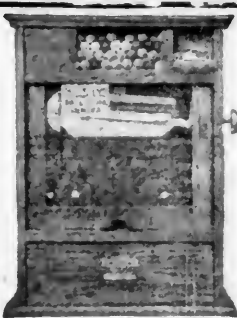


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100	\$.24	1200	\$1.64	100	\$0.62	720	\$1.35
200	.44	1500	2.00	200	.85	800	1.46
300	.55	1800	2.33	300	.90	1000	1.63
400	.69	2000	2.64	400	1.10	1200	1.88
500	.79	2500	3.35	500	1.12	1500	2.52
600	.90	3000	3.89	600	1.22	1800	2.80
700	1.00	3600	4.64	700	1.32	2000	3.00
800	1.14	4000	5.14				
1000	1.39	5000	6.39				

Order right from this advertisement at these wholesale prices.

J. W. HOODWIN CO., 2949 W. Van Buren Street, CHICAGO.



- BONANZA FOR OPERATORS - BULL'S-EYE BALL GUM VENDER

Here's a Target Machine that is a Hit Hitter. Three big Features: Gives full value each time; has the pin board with rewards; it's a game of skill. **HOW IT IS PLAYED:** Player inserts a coin and pushes in on the slot. This releases the ball & gum into the shoot. If the player knocks the ball with the right speed it will go into the target and drop into the reward compartment and remain in sight until the dealer pays the premium. The dealer then trips the ball into a compartment in the cash box. If the ball misses the target it bounces over the pins and either falls into one of the six prize compartments or rolls out where the player can get it.

Our patent sliding slot rejects washers, tin, paper, etc. Large cash box with a separate key. Gum container has separate key. Uses standard size ball gum. Supplied with 1c or 5c slot.

BIG MONEY MAKER. CHEAP TO OPERATE. TAKING IN \$35.00 WEEKLY.

Send for Circular and Operators' Prices

EXHIBIT SUPPLY CO., 509 S. Dearborn Street, CHICAGO, ILL.

SALESBOARD OPERATORS CONCESSIONAIRES

AND

WHEELMEN

Write For Our New Catalog

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THE Final Achievement in Corn Popping Equipment— the famous Peerless Process—operated efficiently and conveniently by electricity. Compare its 300 sack capacity with others. Big output—unequaled quality of corn produced—simplicity and economy of operation—means greater profits for the Peerless owner. Handsomely finished. The ideal model for permanent locations, theatres, drug, confectionery, variety stores, news stands, amusement parks, etc.

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Four different styles and sizes. A Peerless for every use. All models have uniform sized famous patented Peerless Kettle. Biggest capacity.

Add to Your Profits

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"THAT PRIZE PACKAGE"

Moved to Larger Quarters.

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Occupying over 15,000 square feet of space. **TAFFY TWIST**, pronounced best package ever produced. Prompt delivery, as always.

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IN THE next issue of The Billboard we will announce a new style salesboard deal that is taking the country by storm! Positively the greatest step forward in this business. Look for our announcement in next week's issue.

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DETROIT, MICHIGAN.

Kirchen's Sensational Money Makers

ELECTRIC FLOWER BASKETS



22 inches high
9 Lights

\$4.50

Each in doz. lots

Sample, \$5.00

No. 150—Made of reed, beautifully colored and finished in two-tone bronze effects.

Filled with 9 large size American Beauty Roses, each with a genuine Mazda colored electric bulb inside. Equipped with 9 sockets, 9 bulbs, plug and 6 ft. of cord.

Immediate delivery.

AMERICAN BEAUTY "RADIANT RAY" ELECTRIC FLOOR BASKET

The most beautiful piece of glittering magnificence you ever saw.

No. 200—Absolutely new. Made of all reed, beautifully finished in two-tone, rich-colored bronzes. Contains nine (9) beautiful large size CLOTH flowers (6 ROSES and 3 ORCHIDS), each with a genuine MAZDA BULB inside. Equipped with 7 1/2 ft. of cord, 9 sockets, 9 bulbs and a plug, all complete, ready to light. Come packed each in separate corrugated box. Order now if you want to make a cleanup. This is your chance.



5 1/2 Feet High, 9 Lights.

\$7.50 Each in dozen lots
Bulbs included

SAMPLE, \$8.00.

Immediate delivery. 25% deposit on C. O. D. orders.

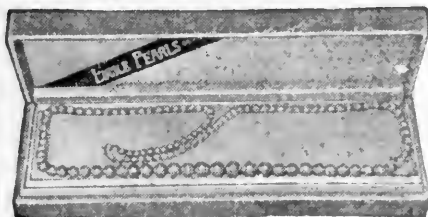
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21 inches, in Velvet Box, Satin Lined, with Sterling Silver Patent Safety Clasp, set with three Rhinestones, complete in quantity lots.

\$1.80 PER STRING

Send for Catalogue, Sample only \$2.25.

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Blankets

Beacon Wigwam, 60x80, - - - -	\$3.75 each
Esmond 2-in-1, 66x80, - - - -	3.50 each
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Correctly Priced

Protected Plicated Numbers Perfect Distribution

SIZES 30 to 5000

GARDNER & CO.

2309 ARCHER AVE., CHICAGO

CARNIVAL CARAVANS

(Continued from page 101)

the winter quarters forces of the Johnny J. Jones Exposition Says Johnny J. will have some "simply wonderful" attractions, and he had arrived to begin construction of and do paintings on five absolutely new shows, each of from 80 to 125 feet frontage.

Mr. and Mrs. M. F. (Maw) Tate have transferred to the Florida west coast at Tarpon Springs, where they are operating a nifty restaurant and bakery combined—it's said the fifty-cent meals are simply immense. Mrs. Tate's brother, Otis O'Neil, is with them. Mr. and Mrs. Graham Davis, also of the caravans, are among the other showfolks there this winter.

Jerry Mugivan is not seeking the presidency of the Showmen's League. There is no doubt about that. Neither are any of his immediate business associates or employees furthering his candidacy.

His team was started wholly by disinterested members of the organization. It was spontaneous—not inspired—and is gathering momentum with each recurring week.

Wm. F. Scott, concessionaire, past season with the C. W. Nail Shows, advised that he had arrived home, in St. Louis, and was to undergo a special operation, he having suffered several years with his eye (or eyes). Skin is to be grafted, taken from his arm, to build up a complete eyelid. During his lonesome days in the hospital he would appreciate letters from friends, who may address him to the home of his sister, 3144 Lafayette avenue, St. Louis.

Cortes Lorow's Scotch Highlanders were the amusement attraction in the toy department of the Sanger Bros. department store at Waco, Tex., for fourteen days, and went over big. They (the Four Lorows) also entertained at several charitable orphanage institutions. They played bagpipes and drums, Nat and Laura did Scotch songs and dances, and Cortes did ventriloquism and "lunch for the kiddies." The Lorows are dickering with a booking office for a circuit of fair dates.

Dan S. Pires, secretary of the Johnson Amusement Co., wrote from Hilo, Hawaii, that the show closed after a successful season at Honokaa, December 24, and shipped to winter quarters at Reed's Bay, Hilo. Mrs. W. B. Johnson gave the "kiddies" a big Christmas tree at Honokaa. Manager W. B. Johnson was well satisfied with the results of the season. Jack Burroughs' Wild West was playing an independent date at Hilo, but not to good business because of rain.

The Billboard's contention that it was not the gaming device that mattered was upheld in a decision rendered by Justice Benedict in the Supreme Court, Brooklyn, N. Y., last week in which slot machines and punch-boards were declared not illegal gambling devices as the police permanently enjoined from interfering with them. Now if the punch-board manufacturers will eschew cash prizes and cling to merchandise awards, they will legitimize their business.

Mr. and Mrs. Louis J. Selser (Lou and Lizzie) are camping out this winter, and hunting and fishing on the banks of the North Concho at San Angelo, Tex. This veteran high-wire free-act man and his energetic concessionist spouse have seemed to stick closely to the Southwest since migrating to caravans there several years ago. While they have not yet signed for the coming season, Lou states they are merely taking things easy until spring opens and are enjoying their out-in-the-open vacation immensely.

While the writer had heard of it, "Bill" Hilliar, while passing thru Cincinnati recently, corroborated this witticism: Word composition could not bear do justice to the working midway model of the M. & C. show at Chicago. But there were no concessions in the make-up of it. While admiring it Hilliar was struck with an idea and remarked to Milt Morris: "Now there is a wonderful conception of a concessionless carnival!" "Yes," replied Milton, after a moment's thought, "and right now the darned thing isn't taking in a cent!"

Jack F. Fenelon sent some "pleasurs" from Fort Worth, Tex. Now that the holidays are over showfolks here have settled to the usual winter routines. The J. George Low Show, in winter quarters at the Coliseum on the North Side, have started work on building, repairing, etc. C. Gay Dodson and his assistants with the Dodson's World's Fair Shows have things humming at the winter quarters at Camp Bowie. Harold Bushes, of the Laclimen Shows, was here for a day recently. He and the writer dropped into the Terminal Hotel, and while there met Messrs. Gay Dodson, George Low, Ed Brewer, Morris and several others whose names the writer failed to get.

Two carnival-knocking speakers (pro-organists) at a city council meeting in Indiana got their "points" badly bawled up—in fact they were contradictory to each other. One spouted the old chestnut "the shows take all the money out of any town in which they exhibit." A few minutes later the other pulled this bone-headed statement: "I suggest that the license be made 'out of reach' of them, and that if they come in anyway, they be told to pay the license in advance, as but very few of them would have it to pay." (Wonder how he would account for "all the money" they took (?) from their last towns' plays?) All hearts the instance drew a big laugh from the audience.

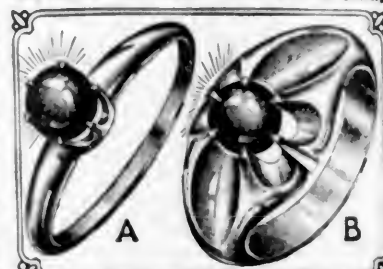
W. W. (Bill) Downing, the veteran agent, left Chicago early last week to vacation a couple of weeks among homefolks at Columbus, O. He was in negotiation with Felix Biel as to his being a special agent with "Happyland" this season. If they come to terms it will mark about fifteen years, off and on, that Downing has been with Felix, both in this country and abroad. Incidentally, the name of the late Sgt. Ferranta came up during a conversation between the writer and "Bill"; on one of his visits to "The Billboard," he informed that he constructed the first side-show Mr. Ferranta had after his arrival from Mexico in New Orleans—about forty years ago. When Jimmy Patterson, the famous Irish clown, was sea-



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To prove our blue-white MEXICAN DIAMOND can not be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1-carat gem to Ladies' Solitaire Ring (Cat. price \$5.26), for Half Price to introduce. \$2.63. Cat. price \$6.50, for \$3.25. Our finest 12k Gold-Plated mount. Price GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State size. We will mail at once. When ring arrives deposit \$2.63 for Ladies' Ring or \$3.25 for Gems, with postage. If not pleased, return in 2 days for money back less handling charges. Write for Free Catalog.



MEXICAN LUCKY STONE

This new, beautiful flashing gem is now all the rage. The very latest thing in jewelry. This Mexican Lucky Stone is a brilliant ruby red, flashing with blue and green fire and is said to bring good luck to the wearer for a life time. We mount this beautiful gem in both lady's solitaire ring and men's tooth belt ring as shown above. Both rings are our fine 12-karat solid filled quality. They are good sellers and big profit makers.

PRICES TO THE TRADE:

Sample, 50c either A or B, prepaid, \$1.00; 12 of No. A for \$5.00; 12 of No. B for \$6.50; One Gross No. A, \$40.00; One Gross No. B, \$50.00.

Add 5% war tax. Cash or C. O. D. Order a few today and try them out. You will be back quick for a gross or more.

Agents wanted. MEXICAN DIAMOND IMPORTING CO., Dept. W. B. Las Cruces, New Mexico. (Exclusive Controllers Mexico, Diamonds.)

FLYING BIRDS NOVELTIES BALLOONS

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|---|---------|
| Best Make Birds, Long Sticks, Gross..... | \$ 6.50 |
| Best Make Birds, Short Sticks, Gross..... | 5.00 |
| Best No. 75 Transparent Balloons, Gross..... | 4.00 |
| Perfumed Sachet Package, Per Gross..... | 2.25 |
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| Perfume, in Glass Bottles, Per Gross..... | 1.25 |
| Jap Blow-Outs, Per Gross..... | 2.00 |
| One Doz. Assorted Aluminum Goods, Dozen..... | 10.00 |
| Clean Doll Vase Balloon, Per Dozen..... | 1.25 |
| Tissue Paper Parasols, Per Gross..... | 5.00 |
| 100 Assorted Shaggy Art Mirrors, Pocket Size, Hand Colored, Per 100 Lots..... | 6.00 |
| 1,000 Gite-Away Stum..... | 8.00 |
| No. 60—Large Whittling Squawkers, Gross..... | 3.50 |
| No. 60—Large Balloons, Gross..... | 2.50 |
| 100 Assorted Novelty Toys..... | 7.00 |
| Jazz Kazoo Whistles, Per Dozen..... | 7.50 |
| 100 Assorted Knives, Per Gross..... | 8.50 |
| No. 2—100 Assorted Cans..... | 6.50 |
| Rubber Return Balls, Threaded, Gross..... | 4.50 |
| No. 1225—Tissue Folding Fans, Gross..... | 15.00 |
| Running Mice, Best on the Market, Per Gross..... | 4.50 |
| Radiosonic Slicks, Per Gross..... | 4.50 |
| Jack Hocks, 25 Styles, Assorted, Per 100..... | 4.00 |
| 100 Assorted Shaggy Paper Hats, Per 100..... | 6.50 |
| 100 Assorted Noise Makers, Per 100..... | 6.50 |
| Army and Navy Needle Hooks, Per Dozen..... | 7.50 |
| Fruit Baskets, Blankets, Aluminum Goods, Wheels, Illustrated Catalogue Free. | |
| NO FREE SAMPLES. | |

TERMS: Half Deposit. No personal checks accepted. All Goods sold F. O. B. Cleveland.

NEWMAN MFG. CO.

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YOUR NAME IN GOLD FREE ON A UNIVERSAL FOUNTAIN PEN

Send Money Order for \$1.00 and we will send you a Pen that is guaranteed for 5 years.

AGENTS WANTED.

UNIVERSAL FOUNTAIN PEN CO., 111 Nassau St., New York, N. Y.

A BIG SELLER EVERYWHERE! HOME RUN POPCORN CRISPS and SWEET POPCORN

A most delicious and tasty treat on a pillow with every one. Made right. Sold right. Manufactured by HOME RUN CRISPS CO., 1316 Polson St., San Francisco, California. Write Us for Prices.

NUMBERED \$6.75 BALL GUM,

Per Set. 1 to 1200 Drilled Crimped No. 1. AMERICAN NOVELTY CO., St. Joseph, Missouri.

L. BOGLIOLI & SON, ORGANS

Builders and repairers of all kinds. Cash and carry sale a specialty. 1717 Melville Street, Hight, N. Y. Formerly with Hiram Organ Co. New and rebuilt Organs for sale.

Advertisers like to know where their ads were published—say Billboard.

for American Homes
"KLAN-LITE" THE WONDER LAMP



12 inches high, every house, room, home, shop, hall, sidewalk and playground, all complete.

\$3.75

CONCESSIONAIRES
 You will find your booth the center of attraction if your display is of Klan-Lites. They draw the crowds and where there is life there is money for you. Write for special proposals.

The lamp and its meaning shipped promptly and prepaid. Send one dollar with order and pay postman only \$2.75 on arrival. State if electric, and address.

KLAN-LITE DISTRIBUTORS, 10 St., Spencer, Indiana

AGENTS WANTED - BIG OPPORTUNITY - WRITE US

tured and sang "Hidiget Dunohue"—"You take the name of Patterson and I'll take Dunohue"—with the audience, especially the newbies, joining in).

Thad. W. Rodacker, general agent of the John Francis Shows, writes that 1923 will be a busy year with him if the first week thereof is to be taken as a criterion. Just as the ringing bells announced the birth of a new year he delivered an invocation at the annual banquet and ball of the Heart of America Showman's Club, Kansas City, Mo. On the afternoon of New Year's Day he and Mr. Francis went to Paola, Kan., where Mr. Francis purchased a large amount of choice equipment of James Patterson. The following day they visited the Parker factory in Leavenworth, Kan., in quest of special paraphernalia. Then for three days following Thad. visited anspos, and on January 5 he presided at the funeral of the veteran agent, Miss Berry, delivering an oration at the services and making the commitment at Forest Hill cemetery, Kansas City—the funeral was under the direction of the Heart of America Showman's Club.

A decision handed down at White Plains, N. Y. last week will be interesting to concessionaires as it reflects greater tolerance in the temper of the times. It was rendered by City Judge Stephen Holden and operated a decided setback to Commissioner of Public Safety Thomas C. Underhill and his detectives who have been harassing against gambling.

The judge dismissed the case of the four men charged with playing craps, and in doing so upheld the contention of former Judge Mortimore C. O'Brien, who contended at the trial that unless there is a "kitty" or some one is getting a "cut" out of the game playing is not against the law unless it be in a public street or public place within the meaning of the law.

According to Attorney O'Brien, card playing in which no one profits but the winning player is legal, but any one other than a player receiving financial gain from the game becomes a common gambler.

There will be little or no trouble this next season if concessionaires will eschew gimmicks and games and hold fast to merchandise prizes only.

COIN HOLDERS
 \$1.00, \$2.50, \$5.00, \$10.00 & \$20.00
 Gold Plated, Fancy New Design, Beaded Perfect To Fit Coin.



\$12.00
 PER GROSS
 Sample Doz. \$1.25

Salesboard Operators
 making up their own deals will save money

The SALESBOARD SUPPLY HOUSE
 We furnish every thing at lowest prices. BOARDS, PADS, CARDS, COIN HOLDERS AND PREMIUMS. Write. Tell us your requirements. 25% cash required on C. O. D. orders.

J. H. COLVIN, Inc., 180 No. Wabash Ave. CHICAGO, ILL.

Circus, Side Show and Concession Tents
ENDICOTT-HAMMOND CO.
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Tent department under the supervision of the well-known tent constructor

MAX KUNKELY

All sizes of tents to rent Send for prices

The IMPROVED SCHLUETER



Rapid Automatic Ball Bearing Electric Floor Surfacing Machines.

More than 30,000 users have made money by eliminating hand surfacing, loss of time and unsatisfactory work. No levers, easily operated, always in order. Surfaces up to the base-board without the use of an Edge Roller. A FIVE-YEAR Guarantee backs up the quality.

SEND FOR OUR FREE TRIAL OFFER.
M. L. SCHLUETER
 231 West Illinois Street, CHICAGO.

GENUINE IMPORTED WOOL RUGS



The Biggest Flash in Rugs ever offered. Just one item for concessionaires. Samples, \$6.50 Each. Cash with order. If you don't say it's the greatest ever, send it back at our expense.

J. LANDOWNE CO., INC.,
 229 Fourth Ave., NEW YORK.

No. 528—Size 26x34 inches. \$72.00 Dozen.
 Send for Catalog of Rugs, Panels and Scarfs.

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 The Best Seats in Town Are Open for You

This is a 5c Machine



With the E-Z Ball Gum Machine. Easy to place because the merchants are glad to have it on their counters because it moves their own merchandise FOR CASH. Write — it will pay you to investigate.

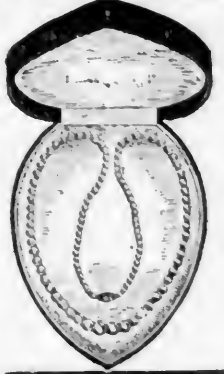
Ad-Lee Novelty Co.,
 (Not Inc.) Chicago, Ill.
 87 So. Wabash Ave.

Diving Girls

and all other Water Circus workers wanted for Wm. A. Hodgson's Water Circus, booked with C. G. Dodson's World's Fair Shows. Want Men capable of building and keeping same in repair, or will buy complete outfit providing same is in good shape. Would also like to hear from Men capable of framing and managing Rocky Road to Dublin Show. Address

WM. A. HODGSON, 116 West Sixth Avenue, Corsicana, Texas.

BIGGEST VALUE EVER OFFERED
 30 INCH INDESTRUCTIBLE PEARLS, WITH STERLING SILVER CLASP.



\$1.25 EACH
 In Dozen Lots. With Beautiful Plush Box.

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Don't waste your valuable time and money seeking better values if Pearls. Order ours and compare them with higher priced Pearls. 25% deposit must accompany C. O. D. orders.

Have you our 1923 Jewelry and Novelty Catalog?
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At Liberty—ARTIST
 Experienced in All Kinds of SHOW AND CARNIVAL PAINTING. SCENIC, BANNERS, FRONTS, WAGONS, ETC. State your terms, which must be reasonable, and for how long. PAINTER, care of Billboard, Chicago, Ill.

WANTED! SEASON OF 1924 WANTED!

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THIS SHOW WILL PLAY SOME OF THE BEST MONEY SPOTS IN MICHIGAN THIS SEASON. OUR AIM: EVERY WEEK A BIG ONE.

WANTED SHOWS: Dog and Pony Show to feature. Also people for our Circus Side Show. People to do Magic, Punch, Fire Eater, and any other good PEI Attractions. The complete Show Tops will furnish to good, reliable parties.

WANTED CONCESSIONS: Will show Wreath exclusive. Dolls, Pictures, Sarcophagi, Clocks, in Bags, Birds, Silk Shirts, Watches, Candy, Embellies, Fruit, Greenery and Lamp.

The following are sold: 11m and Base, Hobbies, Floor Lamps and Corn Game, Stating Game, Hoop La, Country Store, High Sticker, Wagoning Machine, Candy Pop, Cur, Ice Cream Sandwiches. Will not look over three Ball Throwing Games.

WILL SELL Cook House and Juice to reliable parties only, exclusive. WANTED—Ride Help (Electric).

MEMBER OF THE SHOWMEN'S LEGISLATIVE COMMITTEE
LIPPA AMUSEMENT CO., Hotel Normandie.

THANK YOU FOR MENTIONING THE BILLBOARD.

This is not a "roll call" of youngsters and partners on the Pacific Coast—merely some of those who visited Clarence A. Wortham's World's Best Shows recently at Pasadena, Calif.: "Capt. John" Sheesley, of the Greater Showley Shows; Victor D. Levitt, "Ske" Higgins and Logan Wright, of the Levitt-Brown-Higgins Shows; Felix Bernard, "Big Hat" Al Fisher, Harry Howard and Charles Keller, Bernard Evanson Shows; Edward Foley and C. H. Chapman, Foley & Burk Shows; William Snapp and wife, Snapp Bros. Shows; Angie Clark and "Happy" Hancock, Cook's Greater Shows; F. C. Altom and Mabel Thomas, A. B. C. Attractions; J. Sky Clark, president, and Max Glass and Harley Tyler, vice-presidents, the Pacific Coast Showmen's Association; "Doc" Garner, Harry Clark, Shell Barrett, Frank Cassidy, Joh. Fowler, Louis Lee, "Hutch" Shu, Roy Barnett, George Donovan, Eddie Brown and wife, "Red" Melatro, Charles Haley, Harry Sharr, of Conny Island; "Big Jim" Young and wife, Charles Smith, Bert Earles and wife and three midlets, "Happy" Pink, Larry Judge and wife, Frank Babcock, Mrs. Charles E. Keeran, "Happy" Schaffer, Harry Friedman, William Ericson, Charles Cook, "Skinsy" Dawson, Bert Richmann, Bert Robinson and wife, Lew Hoffman, George Brundage, William Evans and Lee Barnes.

"Kernels" from Miami, Fla.:
 May On Villa, the winter home of Mr. and Mrs. Con T. Kennedy, is a focal point for social activities of the showmen wintering in Miami. No less than a hundred showmen of various degrees of prominence are to be found here awaiting the call of the road, and the welcome sign on the door mat of the Kennedy home is proverbial among the Redolins. At this writing Mrs. F. M. Barnes, of Chicago, is the guest of Mrs. Kennedy and many delightful affairs have been arranged in her honor. Monday, December 31, Wm. F. Ebsary ("Uncle Belle") tendered a dinner at St. John's Casino, Miami Beach, covers being laid for sixteen. Among the guests were Mr. and Mrs. J. G. Robinson, of Miami; Mr. and Mrs. Frank J. McIntyre, of Massillon, O.; Mr. and Mrs. Con T. Kennedy, Mrs. F. M. Barnes and Mr. and Mrs. Rickerts. "Uncle Belle" proved a rare host and provoked much merriment by his original introduction of the New Year, January 9 Mr. and Mrs. J. M. Hathaway gave an informal card party at their home. January 11 Mr. and Mrs. Kennedy entertained, invitations having been issued for 20 guests. Also on January 8 Mrs. Kennedy gave a surprise party in honor of Mr. and Mrs. Rickerts, the occasion being their twentieth anniversary.

Today, January 10, Mr. and Mrs. Robinson will give a box party at the boxing show at the Cyclopedia in honor of Mrs. Barnes, to be followed by a buffet luncheon at their home in Boulevard Park.

Mr. and Mrs. F. J. McIntyre have taken apartments at the St. Regis, on the North Shore Drive, and their attractive home is the scene of many informal gatherings.

Mummolo's Band, late of the Rubin & Cherry Shows, is making a big hit with beach resorts and the seating capacity in front of the band shell at Lummus Park is inadequate. This is the first year for concerts at the beach, and they have proven popular from the start.

Jimmy Hodges' musical comedy company, starring Don Lanning, is drawing heavy attendance at the Park Theater, the vehicle this week being "Mary".

North Nelson will open the Arcade at Hardie's Casino January 15 with a complement of sixty machines of the latest type from the M.L.S. Novelty Co.

The Showmen's Circus scheduled for February, under the auspices of Muhl Shirine, is attracting attention. The F. J. McIntyre Circus Co. was awarded the contract and the town is being filled heavily for the event. Miami papers are carrying daily stories and it will probably be the biggest thing in the way of outdoor amusement here this winter.

Harry Brown and George Harmon are proving invincible as minstrels and many fine catches are reported by them.

W. X. MacCOLLIN (Kolony Scribe).

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WILL NOT CLOG IN THE COIN TOP

Increase Your Profits
At same time furnish amusement for your customers

IN USE EVERYWHERE

The only perfect coin-controlled construction
Immediately becomes a favorite with the public

Most attractive vender ever designed

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6241 Second Boulevard, DETROIT, MICH.

S. W. BRUNDAGE SHOWS

All Winter-Quarters Work Soon To Be in Operation

St. Joseph, Mo. (Lake Conroy Driving Park), Jan. 17.—Mail, wire and visitors are reaching the headquarters of the S. W. Brundage Shows these days in rapid succession. Information from Seth W. Brundage, who, with his wife, is now at Miami, Fla., was that he had booked the L. H. Rauff domestic animal show, also one of the Gordon & Evans freak animal shows, and that several other attractions will probably soon be contracted, among them a splendid novelty, musical and illusion show, Ida J. Meyer and Her Dandy Dixie Darkies, with own band and orchestra, will provide the minstrel entertainment this year.

Mr. Brundage has ordered several sets of Wisconsin wagon wheels to replace well-used ones. Considerable new material and equipment will reach winter quarters shortly, and in about one more week work will commence in all departments, only inside work being handled so far this winter.

The live stock with the show is looking splendid and is well housed in the spacious box stalls on the grounds. The Transit Hotel on the South Side is headquarters for the showfolks in this Missouri city. It being the nearest of the big hotels to the Brundage quarters.

Letters from H. F. (Doc) Randle and wife state they are spending the winter in Omaha, Neb., and enjoying the blizzard which visited that city recently.

Information from Miami, Fla., stated that J. J. Barnes, well-known showman, for several years having the carry-all with Clarence A. Wortham Shows, was operated on at the Florida resort and that he had a poor chance to survive it. Mr. Barnes and Seth W. Brundage are warm personal friends. Mr. Barnes and wife are visiting at Miami with the Brundages. All of which is according to an executive of the above shows.

NOW IS THE TIME TO PLAN YOUR CONCESSION FOR 1924

Step in and inspect, or write for full description of the following:

- EVANS' AUTO SPEEDWAY** The greatest science and skill group game ever made.
- EVANS' YACHT RACE** THE CONCESSION BEAUTIFUL FOR SEASIDE RESORTS.
- EVANS' KELLY BALL GAME** or Walking Charley. A ball-throwing game equal to a Free Act.
- EVANS' AUTOMATIC CANDY RACE TRACK** A Race Track with a greater capacity than any Wheel.
- EVANS' BALTIMORE PADDLE WHEEL** Any Combination. Recognized standard of Merchandise Wheels.
- EVANS' 3-HORSE RACER** A science and skill Grind Store. Fast and fascinating.
- EVANS' AUTOMATIC ROLL-DOWN** A Roll-Down that adds totals. Cannot be gyped.

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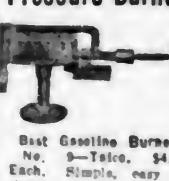
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A FEW THOUGHTS

By LEON MURRELL HEWITT

The writer of these few lines has no connection whatever at the present time with any branch of the amusement business, but is happy to say that he was at one time with several "Carnivals", the only ones surviving at the present time being the K. G. Barkoot and the Smith Greater Shows.

General agents and managers might be interested in two short articles in The American Legion Weekly of December 21, 1923, on page 17.

Appreciate very much the cordial treatment accorded me while visiting the T. A. Wolfe Shows at Gastonia, and the Sheesley Shows at Goldsboro, N. C., last fall. Was indeed surprised at the magnitude and appearance of these two carnivals. They seemed to have about everything that any one could want to find in the way of amusements and fun from anything vulgar or objectionable. That this was appreciated was fully evidenced by the fact that they were enjoying good patronage.

Chris M. Smith—Am indeed sorry that you have been sick. Trust you have fully recovered and that your plans for the coming year will net you an overflowing measure of happiness and prosperity. Lots of your outdoor friends have asked me recently how you were getting on.

Met James E. Monaghan (my good old Irish friend of twenty years), at Goldsboro, last fall. Jimmy played Bingo until he got a percolator to give one of my customers. Old scout, why not revive the Monumental Carnival Company of 1904. Will never forget that letter head, "An American Enterprise Conducted by American Business Men of Brains, Energy and Hustle", or Nellie, the high diving girl, and Enoch, the Human Fish. Good old days, eh, Jimmy?

The Layton Mighty Midway Carnival and Fireworks Company opened in Newport News, Va., April 13, 1903, and played the route as follows: Berkley, Va.; East Radford, Va.; Bristol, Va.; Johnston City, Tenn.; Wytchville, Va.; Bluefield, W. Va.; Ironton, O.; Charleston, W. Va.; Marietta, O.; Uniontown, Pa. (two weeks); Toronto, O.; East Liverpool, O.; Salem, O.; Mingo Junction, O.; Saterville, W. Va.; Bridgeport, O.; Woodsville, O.; Huntington, W. Va.; Roanoke, Va. (Labor Day week); Durham, N. C.; Newport News, Va.; Petersburg, Va.; Elizabeth City, N. C.; Newbern, N. C. (boat movement); Wilmington, N. C.; Monroe, N. C. The trip from Charleston to Marietta was a boat movement also. The late W. H. Swanson bought an interest in the show at Woodsville. He also took the show over at Monroe and went to Wadesboro. The Layton Show opened at Newport News with the following major attractions (many of which in the writer's opinion at this date would be big draws for the present generation). The Stadium, featuring the Meridiths, high-wire cyclists; Mrs. Hawley, on the slack wire; Mr. Howley and Koppe, jugglers; Eld McComb, high diver; the Stanleys, Zello, strong man, and many others. The eruption of Mount Pelee and destruction of St. Pierre in fireworks was presented in the Stadium on Thursday night. Red Dome, electric theater; Bostock's trained animal great, palace of mystery; Samson, the big snake; Millie Christine, the famous double woman; plantation show; A. Steffied's trip to Luna; Moneybags' Ferris wheel and maybe a merry-go-round. The free acts were Percino, on the trapeze; Mabel Clark, on Roman rings, and Louis Selzer, on the high wire. Professor W. F. Crouse's American Band of ten pieces. Bert Hess and M. B. Phoz were in advance. There were a few concessions. This is from memory and is subject to correction from any one with a better one.

Met James V. Benson last fall on a tour in a sedan. He was headed south. When it comes to class on a water show, where the entertainers really do something, you must find it to John W. Barry of the Sheesley Shows.

FROM LONDON TOWN

(Continued from page 55)

would, after a short time, find the attempt a commercial success. Broadhead, we should think from the class of revue and pantomime he uses on his tour, has had a sufficient surfeit of this "free" song business. No wonder he and maybe his audiences are earweary and tunesick of this class of stuff. As we have before written, every manager in Great Britain is responsible for the cult of the "free" song. When the E. N. I. C. was in existence the V. A. F. put forward a resolution that they should be prohibited. Charles Gulliver countered by suggesting that the V. A. F. should prohibit its members from singing these songs. The V. A. F. objected to this, as it was a managerial business and the quickest way to kill it was for the managers not to engage acts doing this class of work. The resolution

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High-class shows and showmen. Will furnish the finest equipment for attractions worth while. Especially interested in new and novel Shows, Fun Houses and Rides. Will finance any meritorious proposition. BIGGER THE BETTER. This Show offers you 38 weeks, commencing early in March, of the best Fairs, Celebrations and big local events.

WANT—Wild Animal Trainer for winter quarters at once. Will buy animals of all kinds. Please advise all in first letter.

Can place strictly Legitimate Concessions of all kinds. No exclusives other than Eating and Drinking, which are sold.

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was lost, but on a subsequent occasion a pious resolution was carried in its favor, but by then the E. N. I. C. was moribund. We unhesitatingly repeat that the "free" song is one of the main causes of the "blight" of variety. Again we repeat, every manager in this country has the remedy in his own hands and we cannot for the life of us understand their wailing and talk and lack of action in this matter. It is either that they are cowards or that some of them are under obligations to some of these music publishing firms. Mr. Percy Baynham Broadhead is an honest, level-headed man, yet he is afraid to handle this proposition, tho he admits it's a curse to vaudeville. He, of all people, we suspect the least of being in the hands of the music publishers. Is it then that the type of act he engages is without the opportunity of getting proprietary songs? Some of his "star" acts get high rates and they are in a financial position to pay. Or is it that he, "one of the Wise Men of the North", knows that the music publishers' "system" is so powerful that no manager in England could succeed in such a boycott, as the only available song writers are in their employ and that every singer of this 12-cent song stuff would have to turn up to rehearsal on a Monday morning with empty bank books except for the publishers' goods? The first manager who takes a firm stand on this subject will win out.

D. J. Clarke of Birkenhead

This is the apostle of the proprietary song. "Danny" Clarke has suffered more by this than a good many. He loudly bewails the growth of the published stuff being sang by pierrots right outside his doors, and then having them to pay hundreds of dollars for the advertised singer to appear in his hall when the freshness is worn off. Clarke, we believe, is dead against the publishing of any such success until the singer has deserted it. Some such prefer not to publish, but the nations insist that they do so as to get their two or four cents royalty or whatever it be whilst the thing is booming, and the law over here is that the law of copyright does not extend to those unpublished shows. Ask Harry Linder Clarke's opinion of these things, and where he would have been if every Tom, Dick or Sandy had broadcasted his material.

That Entertainment Tax Abolition

Opinion has hardened since the election that there will be a good chance of some amelioration of this impost when labor comes into power. Personally we don't think there will be much chance, as it looks as if the taxation from other sources will have dropped so much that there will be no other source available to replace the loss of \$55,000,000, and even tho the Labor Party and hundreds of others are pledged to this end the interests of finance must come first.

The Future of the J. P. C.

We can now review this in a calmer frame of mind. Truth to tell, altho the evidence showed that action was right and proper, many people wonder whether there was legal justification. Moral justification there certainly was. Then on the other point the question of the Trades Dispute Act, which says in effect any action taken by workmen in the furtherance of a trade dispute is immune from legal process. It had always been taken for granted that all secessions came under the act. It was never disputed, not even in the Court of Appeal when Bandmaster Bullmore and Joe B. Williams and the Amalgamated Musicians' Union over a strike at the Alhambra some years ago. Arnold's lawyers raised the point and his counsel dug up all sorts of comic aspects that show business was not a trade or an industry, and that we were not workmen within the meaning of the act. This is somewhat analogous to the Max Hart case that vaudeville is commerce. Well, Justice Russell rules that we are commerce, and that's that. The verdict came as a great relief to the J. P. C. and a shock to many theater and vaudeville managers. The Theatrical Managers' Association, the bitter opponents to the J. P. C., was swamped with gloom, as were also some of the members of the Northern managers' group. This is their real grouch. Not that they so much as agreed with the sweating of artists, but they knew full well that were the J. P. C. justified, and were the court to declare in favor of a minimum wage, it would seriously affect them. The driving off the road would shorten the season, thus automatically raising the standard of percentage which had been lowered thru the competition of the cheap, sweated shows. Managers of certain vaude-

houses have been callous, in fact they have derided traveling revue proprietors when they have told them that they were paying their girls \$15 per week. "What fools you are to pay that money, but that's not our business, pay them what you like, our percentage to you is the same as the shows paying \$10 or under." And were we to publish chapter and verse of some of the names of these men, you'd be surprised. It is suggested that the J. P. C. commence a campaign on all shows paying under the \$12.50 rate—that would cause some heartburning. The J. P. C. for the moment is marking time and studying ways and means and the preparations of the means and way for its next move. There is no necessity to be precipitate. There's plenty of time, and the work must be accomplished soundly. Vaudeville artists are looking to the wiping out of the cheap revue. Many cheap revues are playing vaudeville houses, thus dispossessing vaude artists. By cutting these sweating shows out, and the fact that there are not enough decent revues trouping, these vaude managers will have either to engage vaude artists or shut their own occupation would vanish. You do not pay managers to look after closed theaters—you want a caretaker. Taking it all in all, there should be some interesting happenings in 1924—if prudent counsel prevails.

Actors, artistes, etc., will find an article on page 55 of this issue, giving instructions in regard to the Federal income tax.

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- No. 11D—Fancy Dressed65

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WANT FOR SEASON 1924 Shows with us without our outfit except Traveling Girl Shows and 40 Camps are stamps. We will give X name. WANT good Electric Joe Schlimsky, the wrestler, write. Address all mail care Billboard, Cincinnati, Ohio.

T. A. WOLFE SHOWS

Manager Returns to Headquarters After Visiting Several Important Points

T. A. Wolfe, directing head of the T. A. Wolfe Shows, has returned to winter headquarters at Camp Jackson, Mo., after touching upon the atmosphere of several of the important points in the United States and Canada.

At the annual convention of the Loyal Order of Moose, held at the Indiana State Fair grounds at Indianapolis, Ind., Wolfe brought back the news of the Indiana State Fair, which is being held later this year.

Wolfe also visited the headquarters of the T. A. Wolfe Shows at Camp Jackson, Mo., where the show train is being prepared for the new show season. Wolfe also visited the headquarters of the T. A. Wolfe Shows at Camp Jackson, Mo., where the show train is being prepared for the new show season.

CARSON ASKS AID

Little Carson, who states in his letter that he has been ailing for several weeks, asks aid from the industry. He states that he has been ailing for several weeks and asks aid from the industry.

HAS NEW SALESBOARD PROSPECTUS

Miss M. J. Slaton, manager of the T. A. Wolfe Shows, has issued a new salesboard prospectus. She states that the prospectus is a new salesboard prospectus.

PARKER TO HANDLE TANGLEY PRODUCTS

Mr. Parker, of the Tangley line of products, has announced that he will handle the Tangley products. He states that he will handle the Tangley products.

VAUDEVILLE AGENTS

- List of vaudeville agents and their locations: Hilde Entertainment Bureau, Keith Theater, Jefferson, Norman, Real Estate Trust Bldg., Keller, Van Meter Agency, Real Estate Trust Bldg., etc.

PREMIER CARNIVAL ORGANIZATION OF THE CENTRAL STATES NORTHWESTERN SHOWS

It is our policy for the coming season to sell only one Concession of a kind. To date we have booked a goodly number, but can still place High Striker, Candy Floss, Popcorn, Hucklebuck, Country Store, Duck Pond, Knife Rack and Dart Gallery.

F. L. FLACK, Manager Northwestern Shows, 36 E. Woodbridge Street, Detroit, Mich.

We take pleasure in announcing that Mr. Norman E. Beck, formerly with Snapp Brothers' Shows, will be Associate Manager of the Northwestern Shows this coming season.

Knickerbocker Shows CAN PLACE

Up-to-date Cook House and Soft Drinks. Following still open: Parasols, Canary Birds, Fruit and Groceries, Beaded Bags, Doll Lamps, Ball Games and Glass Stores. Want Freaks and Attractions suitable for Ten-in-One and Platform Shows.

Wanted — EMBREE UNITED SHOWS — Wanted WASHINGTON'S BIRTHDAY CELEBRATION, LAREDO, TEXAS

TWO WEEKS, STARTING SUNDAY, FEBRUARY 17. Man with Pit Show. CAN USE small Animal or Dog and Pony Show, Hot Snake Show, Male and Female Riders for Sandrom, Whip, Sealapaw, Wild West, etc.

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Open in the best coal town in Pennsylvania. This is our 15th consecutive season. Our route second to none. Address E. S. COREY, Fair Grounds, Hughesville, Pa., or K. P. CARLOS, P. O. Box 2006, Philadelphia, Pa.

Weber, R. J., Entertainment Bureau, Times Bldg. West, Bobby, Entertainment Bureau, Gem Theater Bldg.

TORONTO CAN. Ontario Booking Office, 36 Yonge St. Arcade.

"A CHARMING CONSCIENCE"

(Continued from page 106) play) for the ever-present whisky bottle, for continuous bracers, didn't land the punch desired.

And why the phonograph grinded and squeaked away incessantly through the entire final act is beyond me. But regardless of the foregoing and in all justice to the playwright I had a few real laughs out of the comedy.

Miss Anglin, also a true overweight for her part, is masterful in her stage technique, and her comedy is a real achievement. Then, too, she gruffs sniffs and sheds crosswise tears with equal abandon.

"A Charming Conscience" is headed eastward for an appearance on Broadway eventually. To my way of thinking it will never have a long run if it ever gets as far as the coveted city.

WHAT THE NEW YORK CRITICS SAY

"Andre Charlot's Revue of 1924" (Times Square Theater) TIMES: "It is a far more literate entertainment than any American revue — perhaps

terrible thought) it is a bit too literate for the general public."

HERALD: "It is a pretty, continuously bright and entertaining succession of songs and skits, with several clever and engaging newcomers from England."—Alexander Woolcott.

TRIBUNE: "The show at the Times Square is clever and smart, and it is, I think, a place to spend an idle and intelligent three hours."—Percy Hammond.

MAIL: "A triumph honestly earned by bright, colorful, amusing entertainment." — James Craig

"The Miracle" (Century Theater)

WORLD: "An extraordinary event in the history of the American stage."—Heywood Brown.

TIMES: "The audience followed the performance with every evidence of intelligent interest and rapt attention."—John Corbin.

HERALD: "The result was such a spectacle as this country had never seen before."—Alexander Woolcott.

TRIBUNE: "As a pageant it was incredibly splendid, perfectly stage directed, and as a drama—well before the evening was over it had assumed a little of the monotony which sometimes afflicts the greatest of pantomimes."—Percy Hammond.

"Gypsy Jim" (49th Street Theater)

WORLD: "Gypsy Jim" is sticky and tricky, but there is some honest writing in it and quite a good deal of excellent playing. The mixture results in a fair-to-middling entertainment."—Heywood Brown.

TRIBUNE: "The colder theatergoer might enjoy the play more if there were less callow in its manner."—Percy Hammond.

POST: "It is clean, wholesome and enjoyable, and should have a prosperous career."—Charles McRe Sawyer.

MAIL: "It will be very surprising if 'Gypsy Jim', in spite of its obvious failings, does not outlast many a play that is better written, better acted and better directed."—James Craig.

REP. TATTLES

(Continued from page 29)

released for repertoire, owing to the interest aroused over it, the Maxwells have already started on another Lincoln play, "The Great American", for release to repertoire companies.

Some very complimentary remarks are contained in a recent issue of The Hot Springs (Ark.) Star, under a column captioned "For Instance", with reference to the portrayal of an old Polish cobbler in "Two Blocks Away", by "Bush" Burrichter, of the Chase-Lister Company. Among other things the columnist said the interpretation was nothing short of amazing and a performance that would do credit to any theater anywhere.

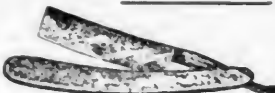
Jack Vivian returned to Kansas City from California last week, and, thru Karl Simpson, engaged Mr. and Mrs. J. C. Broadley, Mr. and Mrs. Nig Allen, Billy Weston Smith and Leroy Bailey for his new company. Vivian will lease from Karl a complete repertoire of Robt. Sherman's plays. Mrs. Vivian has posed for a one and three-sheet for "The Gutter Snipe".

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\$3.35 Dozen

No. BB99—Real American Made Razors. Fine grade, fine ground blades; assorted plain and fancy blades. The Big Razor Value. Nothing to compare with these Razors at our price.



- List of jewelry items and prices: No. 800B, No. 799, No. D71B, No. 800B—Gold-Plated Ring, No. 800B—Brilliant Diamond Setting, No. 799—Silver Finish, Heavy Shank, Set with White Brilliant, Dozen, No. D71B—Gold-Plated, Set with White Sapphire Brilliant, Dozen, No. 98DB—Silver or Platinoid Finish Ring, with one White Brilliant Set in Onyx top, Assorted styles, Dozen, Assorted Gold-Plated Slum Jewelry, Per Gross, Silveroid 3-Piece Daisy Child Sets, Dozen, Silveroid Daisy 26-Piece Sets, Dozen, etc.

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SHOWMEN—

Will finance any showman with good proposition. Especially want Water Show, Wild West, Minstrel and Mechanical Show.

RIDES—

Good proposition to ride owners. Would advise that you communicate at once, as we are having several new Ride Wagons constructed and some can be adjusted to your wants and needs. Also have two Living Wagons reserved for Rides.

CONCESSIONS

ALL OPEN AND CAN BE BOUGHT EXCLUSIVE BY RELIABLE CONCESSIONAIRES. PRIVILEGE CAR ALSO OPEN.

All Address JOHN L. COOPER, Gen'l Manager, Princess Theatre, Youngstown, Ohio

"REUNION" OF SHOWFOLKS

Former Trouping Associates on John Francis Shows

Freaks of fate will bring old friends and business associates of hygone days together on the John Francis Shows this season. Some who tramped with the Tom W. Allen Shows, which disbanded at the close of season 1923, are already members of the Francis organization. A number who were with Allen and went to the Great Patterson Shows have signed with Mr. Francis. Among them is Mrs. Earl D. Strout, better known as Alice Melville, who will have a musical and electrical extravaganza.

Arthur T. Brainerd, who for several years has been business manager of the Great Patterson Shows, has joined Mr. Francis with two strong shows which are now under construction and Mrs. Brainerd will be there with her new penny arcade.

The new general agent, Thad. W. Rodecker, was general agent for the Tom W. Allen Shows for five years. During three years of his term with Mr. Allen several of the stellar attractions were owned and managed by Mr. Francis. During the seasons of 1921 and 1922 Mr. Rodecker was general agent of the Great Patterson Shows. Verily, old friends are to be reunited on the John Francis Shows of 1924.

These shows were organized in the spring of 1923. This year Mr. Francis is enlarging his organization considerably and will open early. He is wintering at Tulsa, Ok., and work on his equipment is already well in hand. All of which is according to an executive of the above shows.

COTE'S WOLVERINE SHOWS

Making Preparations for Opening in April

Detroit, Mich., Jan. 15.—Preparatory work is under way at the winter quarters of Cote's Wolverine Shows which will open their second season in Detroit. Mr. Cote has engaged Frank E. Pilbeam, the veteran showman and manager, as general manager for this season. More than likely Harry Werry will be connected with the organization. Harry was with the Pilbeam Amusement Company several seasons, also with the Morris & Castle Shows two seasons as a special agent.

The caravan will consist of four rides—merry-go-round, ferris wheel, "whip" and "airplane swing"—six or seven shows, including a ten-line one, small animal show, fat girl show and two platform shows which Mr. Pilbeam is building on trailers, and about thirty-five or forty concessions. Mr. Pilbeam will have the cook-house and juice stands, also a barbecue outfit which will be new in this territory.

Mr. Cote and Mr. Pilbeam are attending the Michigan fair meeting at Lansing and are otherwise busy with arranging for fall dates. An ad will appear in an early issue of The Billboard. All of which is according to a "show representative" of the above shows.

AUSTRALIA

(Continued from page 23)

again joined forces for another season in Brisbane. It will be remembered that, up to some few months ago, these artists had the ball at their feet in the Northern capital. It now remains to be seen whether Brisbane patrons are strong enough in numbers to support a revival of popular plays by whom popular players.

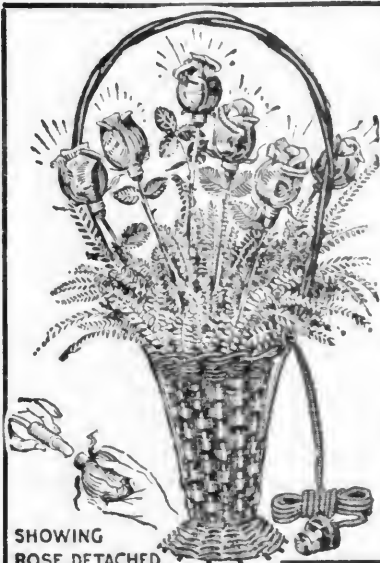
Mrs. Lydia Ljokovska opened her New Zealand tour at the Town Hall, Wellington (N. Z.), recently.

Mr. Morgan, secretary of the Federated Picture Showmen of Queensland, is also a prominent Druid, and during his present visit to Sydney has been the guest of several branch lodges of that fraternity.

By a fire which gutted many business houses in Coolangatta (Queensland), on the border, the Digger's Pictures, a well-known house of entertainment in that town, was among those irreparably damaged.

Captain Ernie Walker, picture showman of Collie (W. A.), has been appointed to the executive of the Motion Picture Showmen's Association in Perth, W. A. He is one of that State's leading exhibitors.

The George Story Company of tabloid players, now appearing at the Fuller Theater, Sydney, is minus the services of Ada Scudden (Mrs. Frank Haining), who has had to leave that organization in order to undergo a seri-



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NEW, PATENTED Electric Flower Basket

The only basket on the market showing the bulb completely covered by the flower. This gives the beautiful transparent effect that sells the basket so quickly. Our patented bulbs are PLATINUM filed and last almost indefinitely. Beware of cheap imitations that burn out in short time. Every "TELERAY" basket is electrically equipped by a licensed electrician who knows how.

Basket is made of real beautifully colored in rich tones. Flowers are detachable as shown in illustration. Patented bulb will not burn or scorch the flower.

Six feet of cord, plug, sockets and bulbs complete with each basket.

Basket shown herewith is 22 inches high, contains 6 lights.

	Each.	Dozen.
3-Light Baskets, 19 in. high.....	\$2.95	\$33.00
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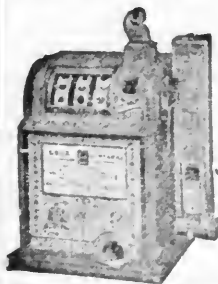
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Urn Burner (the one for pressure) 4 inch.....\$4.25
5 inch.....5.50
Jumbo Burner (for stoves) from \$3.00 to \$4.25.

ous operation. Will Henry, who recently joined the Storey Show, has had to take a spell, owing to a slight nervous breakdown.

Humphrey Bishop is in town after a most successful season in Brisbane. He has for an extended tour of New Zealand December 11.

Melville Maxwell of United Artists (Australia) Ltd. was among the guests at a big American dance held in New Zealand recently. The gathering was notable for the number of big men present, many of them being over fifty years of age.

Jack Mungro, booking manager for Theatrical Shows, Ltd. is back at his desk after a five days' holiday, during which he was so fortunate enough to contract a lovely girl.

George and Charlie Eroni are congratulat-

ing each other on the recent birth of sons and daughters.

The New Loan Park, Melbourne, has been a thriving business since the reopening. The new novelties introduced are of the highest standard, and should be the result of those responsible for the reopening.

The musical game, to be successful, must be kept clean, and several financial branches were closed last night and they will not be reopened from 1924 if the police department is given its way, and it certainly is.

While performing at the Apollo Theater, Theatrical Shows, Ltd. was playing under the management of George Melrose, Frank Addle, of Adelaide's Circus, was severely maulled by a

bear, which is used in the act. In spite of severe pain, he carried on for over twenty minutes, the blood pouring from his arm. On receiving hospital attention, Mr. Addle was soon on the high road to recovery.

Paul Pedrini, well-known Risley performer and animal trainer, after many months absence from Australia, recently opened with the South African Theaters, Ltd., presenting his Monkey Orchestra of nine.

A little time back it was stated that pictures were one of the latest innovations in church. Now we have in Adelaide, in one of the churches, a lady siffleur, who whistles hymns and popular airs.

Humphrey Bishop leaves for an extended tour of New Zealand on the 14th inst, a very comprehensive tour having been arranged by personal representative, Edward Elliott, who has been in the Dominion for several weeks. The theaters played will include J. C. Williamson's houses in Christchurch and Wellington. Mr. Bishop first came to this country under a six months' engagement, but has remained here over three years. He brought his own company to Australia, and a majority of the members are still with him, and have been since the formation of the company, seven years ago.

Another endeavor to extort money from a long-suffering industry is the decision in Tasmania to increase the film registration fee from 1/- to 5/-. All comedies, comedramas and dramas must be registered, consequently the cost will be considerable.

According to a cable message on the front page of The Sydney Sun last Wednesday, Benjamin Fuller, now in England, has had a dream realized. The knight states that he left Hoxton, an East End slum, in 1884, to work his passage to Australia, saying he would make a fortune abroad and come back to live in Park Lane. He now announces that this ambition has been realized, for before the end of the year he will move into a flat in Park Lane.

Kate Howards will probably take out a show to the country districts of New South Wales very shortly.

Bobby Gray arrived back from Adelaide last week, after finishing her engagement with the De Tasse-Banvard Company, which had a disastrous season in that city.

Harros, otherwise Doctor Thompson, arrived in Fremantle last week by the S. S. Nairanda. He says that he has been on research work for over forty years, and now, at the age of 72, he is a vaudeville artist, claiming to effect cures, on the stage, by means of pressure on nerve centers of patients.

Frank Ellis and his Californians are still providing the music at the Palais Royal, Sydney.

Dame Nellie Melba, who arrived here last week, was tendered a grand concert at the Town Hall on Tuesday. A capacity audience was present.

Stampinsky, a Polish violinist, arrived here recently from Japan, where most of his belongings went with the 'quake, including two very valuable violins.

Maudie Courtney and Mr. C., two very successful and most popular artistes, have signed a Mungro contract.

Amy Rodelle left for Melbourne last week-end, and after a brief holiday in that city will go into rehearsal for the Fuller pantomime. It is over three years since Miss Rodelle last appeared in the Southern capital.

Chanko and Kauffman, juggler and lady cyclist, respectively, are due here for a Mungro engagement this month. They will be remembered as having been here a number of years ago.

Billie Hartwell, of Polter and Hartwell, American act, has been very ill in a Melbourne private hospital, to which institution she was hurried at midnight, having previously taken several fits subsequent to a nervous breakdown. Altho very bad for several days, her husband, Billy Polter, reports a decided improvement.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

NEW ORLEANS-GULF COAST AIR SERVICE FEBRUARY 1

New Orleans, Jan. 19.—Passenger service between New Orleans and Gulf Coast points will be established February 1, giving New Orleans the first regular daily air passenger service in the United States, according to J. A. Newcomb, general manager of the Gulf Coast Newcomb, the trip will be made all the way Air Lines, 100 feet above the water, thus eliminating practically every possible element of danger. The only rise that will be made will be to pass over the railroad bridges. The round trip each day will be made to start with.

HOLLEMAN BACK IN GAME

J. S. Holleman, balloonist, after several years' absence, has returned to the business at the head of J. S. Holleman's Balloon Circus. He will establish headquarters in New York about May 1 and present next season a repertoire of feature parachute acts, including Lucille de Man's triple parachute drops. Ed H. Hatcher, of Elmira, N. Y., will furnish his balloons.

AIRWAY BILL DEFEATED

Davenport, Ia., Jan. 18.—Local airmen voiced disappointment at the Iowa senate action which defeated a bill intended to recognize development of airways as common carriers by giving operating companies the right to condemn land for their purpose. The proposed bill fixed a maximum of twenty acres for such flying fields.

PILOT TO INTRODUCE NEW KIND OF FUEL GAS

Memphis, Tenn., Jan. 17.—John Livingston, pilot for the Mid West Airways Corporation here, has closed a contract for a cold-weather demonstration for a Rockford oil company. He will introduce a new fuel gas intended for cold weather consumption and particularly for plane use at great heights.

TO BUILD ZEPPELINS

Akron, O., Jan. 17.—Capt. Ernest A. Lehman, chief engineer of a German Zeppelin company, has arrived here to join the Goodyear Zeppelin Co., which is to build giant Zeppelins at the Akron plant and aviation field of the Goodyear Tire and Rubber Co.

SOUTHWEST AIR CENTER

Tulsa, Ok., Jan. 18.—Local air reserve officers and commercial flyers have started a movement to make Tulsa the aerial center of the Southwest.

AVIATION NOTES

The Miami (Fla.) Chamber of Commerce will sponsor the Curtiss Marine Trophy Race in Miami March 7-8.

If the contributor of news concerning the C-G Airport Company will make himself known the news will be given space.

For the exclusive benefit of newspaper photographers, David Lewis Reynolds recently performed a series of stunts atop a skyscraper in Atlanta, Ga.

An attempt to establish an aviation field in Enfield, Or., is being made by a club composed of men holding active commissions in the Officers' Reserve Corps.

Dr. F. H. Kinyoun, Omaha, Neb., has received special word that he has obtained a patent on a device that will permit air mail planes to land on top of postoffices.

Eleanor Vreeland filed the interval between races at the track in Nice, France, recently by flying her seaplane over the attendants. She was accompanied by Capt. Paul Tassell, both are New Yorkers.

The N. A. A. has invited clubs in France, Italy, England, Holland, Belgium and other European countries to participate in the 1924 Pulitzer Trophy Race. Invitations were extended by George S. Johns while on a recent tour of foreign countries.

"This country must be made to wake up to the future of the airplane and what it means, and it is up to us to awaken it," declares Lieut. Ross E. S. N. "People must learn that the plane is as safe as the automobile," he says.

An airplane fitted with a six-horse power engine recently made the trip from London to Brussels in four hours and five minutes. The petrol and oil cost seven shillings and three pence or about \$17.4 in American money. Heavy fog rains were encountered.

According to an announcement from Washington, Rear Admiral Wm. A. Moffett, chief of the Bureau of Aeronautics, will command the navy's solar flight planned for the coming summer. All of the aircraft, surface vessels and personnel engaged in the flight project will be assigned to him, and he will determine for himself whether to be aboard the Shenandoah.

According to an editorial in The New York Times of recent date a flight around the world by the United States Army Air Service in the spring now seems feasible. With fair weather and good luck it should be accomplished in not much more than thirty days, says the editorial. The greatest difficulties of the trip

would be encountered in Southern Asia, where landings should be made only in settled areas and among natives whose hospitality has been arranged in advance, while the rainy season from Burma to Asia Minor must be avoided, also typhoons in the Asiatic waters, according to the New York writer. The scribe thinks if the start is made early in April America should make the greatest of her aeronautical records by the Fourth of July, allowing for all mishaps and delays.

J. M. Stewart, general manager of the Stewart Aerial Attractions Co., of South Bend, Ind., has not detailed any plans for next season, but says he intends offering some new aerial thrills. The writer was grieved to learn of the death of Mr. Stewart's wife, details of which were recorded in the Obituary Department of the last issue.

"Fearless Phil" Phillips, who has quit performing acrobatic stunts on ledgers of skyscrapers in favor of becoming a bellhop in a Pittsburgh hotel, where he resides with his wife and five-year-old boy, was also nationally known for his daring airplane wing walking. It was thru the pleading of his wife and son that he gave up the stunt business.

What America's Papers and Magazines Say of Carnivals

Arkansas Post's Rice Carnival Shows How Legion Helps Town

(From The American Legion Weekly, New York City, December 21)

For years the annual Arkansas Rice Carnival at Stuttgart has been attracting national attention and bringing to Stuttgart visitors from all over the United States. This year Daniel Harder Post of the Legion in Stuttgart rendered a service to his town and State by taking over the management of the carnival and making it the best celebration which has ever been held in the town.

The post raised \$7,496 to stage the carnival and it expended this sum, as it sought to make no profit for itself. In addition to the central pageant of King Eclair ("rice" spelled backward), in which the most beautiful woman of the rice belt was crowned queen, the post conducted a fashion show. The queen of the rice court was selected from candidates nominated by each town and city in the rice belt. School exhibits were also prominent features of the carnival. Every event during the carnival was free to those who attended.

Other organizations co-operated with the Legion by helping provide for the comfort of the vast crowds of visitors. Thirty-four thousand persons attended the carnival during three days. Eighteen thousand were present on the last day.

Stuttgart is a town of 5,000. It is situated on a broad and rolling prairie in the center of the rice belt in a county in which \$20,000,000 has been invested in wells and irrigation machinery. The primary purpose of the rice carnival is to distribute information concerning the many uses of rice.

Thanks to its fine accomplishment in making this year's carnival the town's most successful one, Harder Post has strengthened its own position of leadership in the community. The post now has 229 members and is building a \$10,000 clubhouse, for which post members have subscribed half of a bond issue.

Treasury Figures Prove How This Carnival Succeeded

(From The American Legion Weekly, New York City, December 21)

Ever since La Verne T. Perrotet Post, of Wheaton, Ill., figured up its profits from a post carnival at \$2,900, the post officials have been busy replying to inquiries from other posts which want to know how it was done. Apparently many posts are planning their 1924 summer activities early, while others are arranging to hold carnivals indoors during the present winter.

Perrotet Post's carnival consisted of fourteen concession booths, a dance pavilion and stands for popcorn, hot dogs and other sellables. An amusement company was chartered to operate a Ferris wheel, a merry-go-round, a shooting gallery and slide-shows.


The post took in \$7,000 during the carnival and its expenses were \$5,000. In replying to inquiries the post advises that the first thought of an outfit planning to conduct a carnival should be the reliability of any traveling companies which it may engage and the adoption of a system which will insure a proper collection of receipts and payment of all bills. The post also stresses the importance of a properly managed publicity campaign to start well in advance of the carnival dates. One effective advertising stunt employed by the post in promoting its own carnival was a racing automobile, decorated with lettered signs, which Edwin L. Schatz, post finance officer, drove to towns and cities in the neighborhood of Wheaton.



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For CARNIVALS AND BAZAARS
Designs That Get The Play
SALESBOARD OPERATORS
Our 5 and 10 cent pillow assortments are in keen demand now.
SEND FOR PRICES.
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DODSON'S WORLD FAIR SHOWS
Wants for Season 1924, Opening in March
Man to take charge of Wild West Outfit. Prefer man that can do Shooting and Knife Throwing Act. "Kennedy, please write." Also Man to take charge of Beautiful Bagdad Show. **CAN PLACE MOTORHOME.** Must be up to date and in keeping with the balance of the show. Concessions all open except Cook House, Soft Drinks and Pop Corn. All Shows and Concessions must comply with the Showman's Legislative Committee. Would sell exclusive on Wheels. **Already have eight big Fairs contracted.** This is a thirty-car show and nothing skilled. Address
C. G. DODSON, 206 Rotary Apartments, Ft. Worth, Texas.

GENERAL AGENT AT LIBERTY
20 years' experience. Invites offers for current season.
JAMES W. BOYD
Address 1 West 83rd Street, New York City



Silk Umbrellas at Factory Prices
Women's Gloria Silk Umbrellas, with white rime \$10.50 per Dozen
Double, in black only, in dozen lots only.....
Less than Dozen Lots, \$2.00 Each.
Women's Pure Silk Umbrellas with white rime \$15.50 per Dozen
handle, popular colors, in dozen lots only.....
Less than Dozen Lots, \$2.50 Each.
Men's Umbrellas, with curved handles, at same price.
Terms for Dozen Lots, 25% deposit, balance C. O. D. Less than Dozen Lots, send cash with order. Convince yourself of this extraordinary SPECIAL PRICED OFFER by sending order at once.
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ATTENTION! SALESBOARD OPERATORS
Write and get prices on Salesboards from the cheapest factory in the country.
R. R. SANDERS, 508 Gay St., Nashville, Tenn.

ATTENTION
\$13.50 TO \$66.00 PER DOZEN.
If the Price and Quality Are Right It Must Be a **Universal Product**
Originators and Largest Manufacturers of **ELECTRIC LIGHTED VANITY CASES.**
Write for October Catalog and New Prices.
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442 to 448 North Wells St., CHICAGO, ILL.

Cook Houses Complete
JUMBO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES.
Most Powerful and Compact Stoves. All Sizes.
TALCO BURNERS BLUE FLAME STARTER \$14.25
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STRONG-BOY PRESSURE COOKING STOVES \$15.25
LARGE TABLE \$19.75
SMALL TABLE \$13.25
The best of everything at lowest prices. Ask any road man. A great variety of goods built expressly for the Road Cook House and Resort Restaurant. Soft Drink Flavors and Glassware, Steam Tables, Steamers, Coffee Urns, Sausage and Tamales Kettles, Tents, Lights. Anything special to order.
TALBOT MFG. CO.
1215-17 Chestnut, ST. LOUIS, MO.
ALL-AMERICAN SHOWS
Will furnish 10' Show, Hawaiian and Platform Show to capable showmen. WANTED—Ride Trip, Concession Agents and Colored Performers. Address: **NIP BUTTS, Manager, Box 562, Tishomingo, Okla.**
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B. B. 1000—Imported Indestructible Pearls.
24 inches long. White clasp, with stone setting, without boxes. Per **\$9.00**
Dozen
Boxes for the above. Each, 45c.


B. B. 1001—Special value Opalescent Pearls. Length, 24 inches. Sterling silver clasp, with white stone setting. Extra fine Pearls. Without boxes. **\$13.50**
Per Dozen
Boxes for the above. Each, 45c.

Salesboard Operators write for our special "Department B" circular on new, quick selling complete boards.

SINGER BROS., 536-538 BROADWAY, NEW YORK.

PIPES

by Gasoline Bill Baker



Versatility is an asset in Pitchdom.

No one need be "married" to one specialty of stock. Make a change now and then.

A number of the good Christmas articles will work nicely the year round.

A fully capable pitchman can sell most any good article.

More short "squibs", boys, for the start of the "column". Current "points" with names in them.

It may take a few weeks to get any answers to this, but let's have some pipes from you fellows working in Australia, also England.

Myman (Mutt) Gordon certainly has been sticking closely to Chicago the past couple of years. Whatsay, Gordon?

Haven't heard, directly, from George Wine since last spring. Several of the kn'gits have asked how's George, the Missus and Jack?

Hear that Bill Danker opines automobiles will ere long be so "common" pitchmen will be passing out radators.

The past couple of winters the South sure has had its share of cold weather. Several of the boys disappointed at jumping thither.

One of the boys wants to know what has become of Dave Bar. Bill heard about two years ago that Dave had passed on. Who knows?

There are several big Wild West Roles announced for Texas in the near future. Why not some boys down there making them? Look on the "Corral" page.

Who will be the "big shot" demonstrator at the coming big show in the Auditorium, Detroit. There will be mammoth crowds attending.

Frank T.—Yes, for the official organ. But with his present duties, the writer could not accept an official appointment. Would not have time to do it justice.

About three weeks ago the Cincy dailies announced that some bluebirds had been seen in one of the local wooded parks. But we haven't yet heard of anyone discharging his heavy "undies".

Hear that Mike Goodwin, formerly paper, now pitching fountain pens, has been doing exceptionally well down in Miami, Fla., and expects to soon go to New York on an important mission.

Have a nice pipe from John C. Crowe, Indianapolis, and several others, but will have to hold them until next issue, as we want to take them in rotation, as received. Please excuse the omissions this week, you boys.

When a person signs someone else's name to a communication and sends it thru the mails, he's carrying the "joke" too far—for his own comfort. Uncle Sam deals drastically and in most instances unfeelingly with such offenders.

How many of the boys are canvassing (house to house) with quick-selling articles this winter? Many a fellow with a short b. r. has anchored in a town for the cold months and got by just dandy by so doing.

Alfred A. (Smoky Joe) Lyle recently passed thru Greenville, S. C., and visited D. D. Lockboy, with whom he used to work. Lockboy is to again open his show in March. Lyle, who had closed with the Bishop Musical Comedy Co., says he also met "Slim" Lance, of sub. fame.

Last spring Doc J. E. Ogden flirted with returning to the med. show business, but he switched back to a side-show with circus, saying he would put out the med. opy "next year" (meaning 1924). It now seems that Doc will stick to circus. Whatsay, J. E.?

Boys with an eye to working in Savannah might get a list of readers there by addressing the city clerk. Some of the 1924 requirements are better than during the past several years, altho some are worse. Selling balloons, novelties, etc., is said to be five dollars a week.

Van and Hell, the veteran boomerang throwers of vaudeville, circuses and free attractions, worked the "big-time" house in Cincy recently and called at The Billboard's editorial rooms. They have been using toy airplanes in their act and they have sold oodles of these fun and instructive toys to jobbers and streetmen.

Pat Burd, on paper and advertising, a couple of weeks ago rambled down to Trenton, Ont., from Toronto, and reports having good results. Says there has been plenty of snow up there. He expected to start for the South in a week or ten days. Hadn't met any of the boys in and around Trenton.

Dick Payne, signed from Bradford, Pa.: "Plenty of pipe men here—but on oil pipes—not pitchmen or stove workers. Work is being resumed and new wells drilled about McKean county. I met old-time Pat O'Brien canvassing with a line of med., also Gardner with Harper's brushes. I am having ready sales on novelties."

From Savannah, Ga.—Charlie Ogden, who some years ago had a small wagon show operating thru Georgia and the Carol nas, is now living in Savannah and can be seen any nice day on West Broad street, near the Union Station, with a wire jewelry outfit and no longer has a steady grind and seems to be doing nicely in his do-ling years.

Notes from the Actors' Vodelt Show: The show is nearly complete for the coming season, with new tents and new truck—making two

(Continued on page 112)

JUST RECEIVED

Large shipment of

Manos Pens

Prompt Shipment Guaranteed

Per Gross **\$15.00**

Including Boxes and Clips

Yes, we can deliver the

Red Eagle Pen

with CLIPS at

\$13.50 Per Gross

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MEDICINE MEN

Make Your Connections With

THE VETERAN HOUSE

OF SUPPLIES

QUALITY speaks for itself and SAVOY SERVICE CANNOT BE BEATEN.

Write for prices while you can have protection on territory.

Savoy Drug & Chemical Co.
170-172 N. Halsted St., CHICAGO, ILL.

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No. 105—On style illustrated, 4 panels and folds like wallet..... **\$14.00 Gross**

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SELF-THREADING (1,000) NEEDLES **\$2.75** (100 Packages)

\$1.00 deposit will bring gross order, balance C. O. D.

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AGENTS: Sell LOOM-RITE Felt Rugs. Quick money-makers. Size, 24" x 33". Excellent quality, attractive colors. Immediate delivery.

Sell for **\$2.25**
Price, \$15.00 per doz.
Bale of 60 for **\$70.00**
Sample postpaid, **\$1.50**
Money refunded if not satisfied.

Many other splendid rug values. Get full information about our proposition.

MAISLEY-PAYNE MFG. CO.

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AGENTS

"TAKE ME HOME PACKAGE" contains merchandise valued at \$3.00, and sells like dilly at a bargain price, \$1.50. For \$1.50 for sample package today and prices in quantity lots, N. Y. STATE TRADING CORP., 53 East Houston Street, New York.

AGENTS—We Start You Without A Dollar

Famous Carnation Products—Creams, Soups, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 200 items, 100% profit, repeat orders enormous. We give agents big concessions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

HEAVIEST STOCK UNBREAKABLE FINEST QUALITY

Trade "AMBERLITE" Mark.

COMBS

PRICES

59130—Fine Combs, 3 1/2 x 1 7/8.....	Gross, \$13.80
59150—Fine Combs, 3 3/4 x 2.....	Gross, 24.00
5631—Dressing Comb, 7 1/2 x 1 1/2.....	Gross, 15.00
56312—Dressing Comb, 7 3/4 x 1 1/2.....	Gross, 21.00
56313—Dressing Comb, 7 3/4 x 1 1/2.....	Gross, 21.00
56638—Barber Comb, 6 3/4 x 1.....	Gross, 13.80
56216—Pocket Comb, 4 1/2 x 1.....	Gross, 6.00
Leatherette Slides, Metal Rims.....	Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

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"RED JACKET" FOUNTAIN PENS



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Try out this rapid-fire seller. Used on gas or oil stoves to prevent food from burning, scorching—or liquids from boiling over. Every cook wants one; 3 or 4 sold on single call. Order dozen today at \$6.00, delivery charges prepaid. Literature on request.

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ABSOLUTELY NECESSARY FOR EVERY HOUSEHOLD

Cleans Combs and Safety Razors



BIG SELLER, Anywhere, Any Time.

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104 Hanover Street, BOSTON, MASS.

You Pay \$1 Doz.
You Get \$3 Doz.

AGENTS Big Profits



Can be made selling the "WORLD BEATER", a sanitary mechanical water driven mixer and better for kitchen use.

An efficient, practical and convenient labor-saving appliance for stirring, beating, whipping and mixing all kinds of food and drink preparations.

Send for complete particulars about this easy selling device. One sale always leads to more. You can't go wrong—we tell you how to proceed.

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50 E. Ralph Ave., Brooklyn, N. Y.

THE FAMOUS "AUNTY MAY" WATERPROOF APRONS



The best on the market. We are now ready to ship our new patterns. Twelve different Crestone and Percal patterns to choose from.

PER DOZEN, \$3.60.
PER GROSS, \$40.00.

Sample Apron, 50c, prepaid.

3-IN-1 BAGS, \$3.25 per Doz., \$35.00 per Gross.

PLYMOUTH BAGS, size 14x15, \$5.25 per Dozen, \$60.00 per Gross.

Over 45 other fast sellers. Immediate shipment. Write for catalog.

CENTRAL MAIL ORDER HOUSE
223 Commercial St., Dept. B, BOSTON, MASS.

You Can Make Money With These Goods

Nail Files.....	\$1.75, \$2.00, \$2.50
Sachet Packets.....	\$1.35, \$1.50, 2.15
Court Plaster.....	1.50
"Clasp Back" Collar Buttons.....	1.75
Needle Books.....	\$5.25, \$6.00, 7.00
Pencil Sharpeners.....	4.00
Broom Holders.....	4.25
Perfume Vials.....	\$2.15, 2.50

Deposit must be sent on all C. O. D. orders. Postage extra on goods listed. Prompt shipments always. No catalog. Send for price list.

CHARLES UFERT, 133 West 15th St., New York.

RUSSIAN, GERMAN, AUSTRIAN, SOVIET MONEY FOR ADVERTISING

Cheap, Popular Giveaway Advertising for Agents, Merchants, Concessors.

Sensational Sellers. Complete Stocks. Lowest Prices. "Bright at the Market."

Send for Big Free Circular and Wholesale Quotations. **MIRSON & CO., 79 West St., New York.**

Nickel Silver Plated Medallion Frame. Our Own Original Creation



"The House That Leads" START RIGHT!!!

Let Gibson show you how to make more money than you ever made before. Gibson has been making successful money orders for over 31 years. The Medallion Frame and Photo Medallion shown here is one of our most popular money orders. You sell it from a small display rack for a profit of \$2.33 or more. You can get from 6 to 10 orders a day and a great number of our agents get from 15 to 20 orders a day. You can do this. You just need any previous selling experience to make.

\$75.00 to \$125.00 A WEEK

Send our wonderful line of Photo Medallions, Photo Medallions, Photo Flower, Placards, Photo Medallions, Photo Jewelry and Photo Medallions. Send for our 20-page catalogue. It is free. We show you everything. Nothing is so easy to sell as our line. You will be kept busy with orders. We guarantee satisfaction and our day service. We are the oldest and largest firm making Photo Medallions and Photo Jewelry in the East.

GIBSON PHOTO JEWELRY CO.
608-14 Gravesend Avenue.
Brooklyn, N. Y.

STOP! LOOK!! READ!!! SMILE!!!!

75c per Set **Special Per Set, 33 Cents**




No. 182—Consisting of 21-Piece French DuBarry Manicure Set. In black leatherette roll-up case. Per Dozen... \$9.00
Sold not less than three lots.

No. 179—DuBarry Design 21-Piece Manicure Set. In black leatherette roll-up case. Per Doz. \$15.00

No. 183—SPECIAL—21-Piece DuBarry Design Manicure Set. In black leatherette roll-up case. Per Dozen... \$12.00

14-Piece Beautiful Gent's Teuring Set. In beautiful leatherette case. Per Dozen... \$30.00

No. 154—Mounted Self-Filling Pen, clip attached, complete with pencil and one-year guarantee, in beautiful display box. Per Dozen Sets... \$3.96
Sold not less than dozen lots.

No. 152—Fine Mounted Lever Self-Filling Fountain Pen, complete with pencil, one-year guarantee, in beautiful display box. Ladies' or gent's sizes. Per Dozen Sets... \$6.00

No. 153—Fine Mounted Lever Self-Filling Pen, complete with pencil and one-year guarantee, with 3 extra pen points, complete, in beautiful sliding box, at Per Dozen... \$39.60
\$4.00, or Per Gross Sets

No. 155—14-Kt. Gold-Filled Mounted Lever Self-Filling Pen, with beautiful pencil to match and solid gold point, in exceptionally fine display box, at Per Set, \$2.00. \$16.50
Per Dozen Sets

Mitchem, Mail Order Men, Cosmetics, Premium Users and Sales Board Operators, write for our new 1924 Catalog with Price List.

25 Per Cent Deposit. Balance C. O. D.

House of MYER A. FINGOLD, 21 Union Square, New York

EVERY DAY IN EVERY WAY
You Can Sell More and More
The Smallest GARMENT HANGER In The World

MIDGET COLLAPSIBLE GARMENT HANGER



Unusual Seller. Big Money Maker. Many Are Buying One For Every Garment

Show it to any man, woman, boy or girl and you will see that very few can resist buying one or more of this beautiful and most handy Garment Hanger ever made.

2 1/2 inches When Closed.
Show it to Buyers of Gift Shops, Novelty, Drug, Department or Luggage Stores and you will see the enormous field you will have in selling them.

Each Hanger has a beautiful nickel finish. Put up in attractive, genuine leather cases in a variety of striking colors. Six different sizes—one to six in a case.

You can make 100% profit. **SAMPLE 35c.** Money refunded if not satisfied. Illustrated folder mailed.

The Kalina Company
384-C Alabama Avenue,
BROOKLYN, N. Y.

Originators, Patentees and Manufacturers.

ACTUAL SIZE.

Balloons—GAS AND GAS APPARATUS



Your name and address printed on a No. 70 and shipped a day. \$21.00 per 1,000.

No. 90—Heavy transparent, see colors, pure gum gas balloons. Gross, \$3.50.

As above, fifteen different pictures on both sides. Gross, \$4.00.

70 Patriotic, \$3.00 Gross.
Swankers, \$3.00 Gross.
Baldwin Strips, 35c Gross.
25% with order, bal. C. O. D.

YALE RUBBER CO.
15 East 17th Street,
New York City.

"I have averaged \$7000 Per Year for Three Years—Have Made Over \$90 PROFIT in One Day"



That is the statement of Frank DePries, one of our live-wire representatives. Keeton of Mississippi made \$252 on his first sale. Vickers of Alabama made \$118 in one week. Conant quit a \$6,000 job to come with us.

AGENTS WANTED

We need more men like these, because the demand for our *Super Fyr-Fyter* is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

THE FYR-FYTER COMPANY
1716 Fyr-ryter Bldg., Dayton, Ohio.

AIGRETTES
(imitation)

The kind they are all talking about. They have the flash and the class of the real article.

\$9.00

DOZ. BUNCHES
White or Black
Sample \$1.00

Cash with sample order. One-third amount with dozen orders.

JOS. WEISSMAN,
26 Bond Street,
NEW YORK CITY

18 in. Long.

EXTRAORDINARY VALUES IN MUFFLERS

ANGORA BRUSHED WOOL
\$8.00, \$10.00 and \$12.00 Per Doz.
Fiber Silk, Regular \$2.50 Seller, \$12.00 Doz. Latest Designs. Best Colors.

SEND FOR SAMPLES.
All orders to be accompanied by deposit.

AMERICAN CRAVAT EXCHANGE
621 Broadway, NEW YORK.

THE BIGGEST HIT ON THE MARKET AMERICAN EAGLE BUCKLES

"THE ORIGINAL EMBLEM"

With RUBBER BELTS \$18.50 gross
SMOOTH AND WALRUS. BLACK, BROWN, GREY. SAMPLE DOZEN, \$2.00.

With LEATHER BELTS \$24.00 gross
GENUINE LEATHER. CDBRA GRAINED, BLACK AND CORDVAN. SAMPLE DOZEN, \$2.25.

RUBBER BELTS With Nickel Silver Lever Buckles \$15.00 gross
With Roller or Lever Buckles... 14.00 gross

Colors: Black, Brown, Grey, Smooth and Walrus. One-third deposit on all orders, balance shipped C. O. D. Write for Catalogue.

PITT BELT MFG. CO., 705 5th Avenue, PITTSBURGH, PA.

OUR NEW LINE ALLIGATOR GRAIN GENUINE LEATHER



PER GROSS \$22.00—Sample, Postpaid, 35c

WARRANTED GENUINE FINE LEATHER 7-IN-1 BILL BOOKS, ALLIGATOR GRAIN, as shown. Not to be compared with others for less money. Has full leather pockets and **OUTSIDE SNAP FASTENERS.** No. B-10—Black, Doz., Postpaid, \$2.15; Gross, \$2.00. No. B-11—Havana Brown, Doz., Postpaid, \$2.65; Gross, \$2.00. Write for late circular, quoting other styles. One-third deposit with order, balance C. O. D. Gross lots, F. O. B. Chicago.

BREDEL & CO., 337 W. Madison St., Chicago Ill.

Men's Shirts

From factory to wearer. Easy to sell. Big demand everywhere. Make \$15 daily. Under sell stores complete line. Exclusive patterns. No experience necessary. Free samples.

CHICAGO SHIRT MANUFACTURERS
W. Van Buren Street, Chicago, Factory 202.

AGENTS WANTED

To Sell The Bradford Line of Household Art Furnishings




No. 839—Peacock Doily.

Agencies now being placed. Write for yours. Cost of Samples is only investment. Order yours today. Cuts show No. 840, PEACOCK SCARF, 18x18, \$25.00 per Dozen, Sample, \$2.50. No. 839, PEACOCK DDILY, 18 inches, per Dozen, \$7.50 Sample, 75c. Also PILLLOW TO MATCH, No. 893, per Dozen, \$18.75. Samples, \$2.00. Makes a set any woman would be glad to buy. Samples of all these sent, postpaid, for \$4.75. Order yours today. Send for our liberal proposition. As agencies are rapidly being placed, action is needed.

BRADFORD & CO., Inc., Dept. 25 A, St. Joseph, Mich.

BIG SELLERS—BIG PROFITS

If you are looking for quick, easy money, sell our Felt Rugs—the most popular on the market. Our men clear \$75 to \$125 weekly.

HEARTH RUGS Are Record-Breakers

Made of heavy felt in beautiful, flashy colors. Wear like iron. Washable. Fireproof. All sizes. To sell them you need only show them. Other splendid values—Comfy Felt Rugs, etc.

GET SAMPLE FOR TRYOUT.

Only \$1.75, Postpaid, 25x33 inches. You'll do a big, profitable business with this line. Get details and manufacturer's prices. Biggest season in w. Write today.

NEWARK FELT RUG CO., 27 1/2 Sixteenth Avenue, NEWARK, N. J.

RUBBER BELTS \$11.50 Per Gross F.O.B. NEW YORK

Warrant, balance C. O. D.

MS & CO., 656 Broadway, New York

CITY TELLS. IT SPEAKS SIX TIMES IN OUR BIG SIX ASSORTMENT
IT SPEAKS TEN TIMES IN OUR BIG TEN ASSORTMENT

Our Assortments consist of a very high-grade line of Rubber Belts, and are guaranteed to please. They are made in convenient sizes, and come from our laboratory as ordered.

Men and women are wanted to sell for us. This will bring our proposition to you.

BIG SIX ASSORTMENT, worth \$2.85, prepaid for \$3.00.

BIG TEN ASSORTMENT, worth \$3.40, prepaid for \$3.50.

MIDWEST DRUG COMPANY, 147 North Street, Columbus, Ohio.

SPECIAL TO ROAD MEN

Send the circular of our large Hats. **BENNETT'S HAT FACTORY,** 123 Broad St., Jacksonville, Fla.

STAR GOGGLES
Gauze Side Shield, Cable Temples, Amber Lenses.
DDZ., \$2.25. GROSS, \$24.00.

"7-in-1" OPERA GLASS
DDZ., \$2.00. GROSS, \$18.00.
Made of U.S. Glass.

MILITARY SPEX
Imitation Gold Large Round, Clear White Convex Lenses. All numbers.
DDZ., \$3.00. GROSS, \$35.00.

NEW ERA OPT. CO.
Dept. 12,
17 No. Wabash Ave., Chicago.

GO INTO BUSINESS For Yourself

Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big Candy Booklet Free. Write for it today. Don't put it off!

W. MILLER AGSDALE, Drawer 42, EAST ORANGE, N. J.

LOOK HERE! AT LAST
The "1849" SOUVENIR MINT
CONCESSION MEN, AGENTS WANTED AT ONCE
California Gold Souvenirs
QUARTERS AND HALVES
THE LATEST JEWELRY CRAZE.
Send no money—we will send you prepaid \$5.00 Assortment on approval. Pay postage. After examination, if not satisfactory, return to us and will make refund.
J. G. GREEN CO., 391 Mission St., SAN FRANCISCO, CALIFORNIA.

A HOUSEHOLD DELIGHT
TABLE COVERS THAT REQUIRE NO LAUNDERING.
Striking design, printed on a white coated fabric, suede finish, in assorted colors. Size 54x31, suitable for round or square table. When soiled, can be cleaned by simply wiping with damp cloth.
SAVES LAUNDRY BILLS FOR HOUSEHOLDERS. EARNS BIG MONEY FOR YOU.
In Rolls at 8.82c Each. (Retail for \$1.50.)
25% deposit with order, balance C. O. D. Sample, \$1.25.
WRITE NOW and be the first in your territory to handle this wonderful proposition.
E. H. CONDON, 77 Bedford St., Dept. B., BOSTON, MASS.

MEDICINE MEN
NOW IS THE TIME TO GET LINED UP FOR THE COMING SEASON.
The REAL Money Getters are the WASHAW INDIAN REMEDIES, HERBS, OIL, SALVE, SOAP AND 10,000,000-PERF TABLETS.
SERVICE IS MY MOTTO.
Your order in the office 30 minutes after receipt of same.
WRITE FOR PRICE LIST AND TERMS. IF YOU ARE A PITCHMAN, SAY SO.
WASHAW INDIAN MED CO., 329 North Brighton, Kansas City, Missouri.

SOME THERMOMETER!
18 INCHES WIDE, 80 INCHES LONG.
JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK
This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".
\$180.00 FOR A DAY AND A HALF WORK
Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.
Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS.
THE CHANEY MFG. CO., BOX B, SPRINGFIELD, OHIO.

EARN \$100 A WEEK
The 1924 Mandelette makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. We TRUST YOU. Write today for our pay-as-you-earn offer.
CHICAGO FERROTYPE CO.
2309 W. Erie St., Dept. B., CHICAGO, ILL.

NEW BAMBOO SELF-FILLING FOUNTAIN PEN
Our price always lowest.
\$42.00 PER DOZ.
\$4.50 per Doz.
F. O. B. Chicago. Orders filled same day received. Sells on sight.
30% deposit for all C. O. D. orders.
T. KOBAYASHI & CO., 206 N. Wabash Av., Chicago

COSTS \$2.50 PROFIT \$27.50
That's what you make by transferring Deaconsmaia moro, rams on auto. Every motorist wants his car monogrammed. A painter charges \$5.00 and can't do as good work as you can do for \$1.50. No skill is required; no experience. Spare all time. Circulars, full instructions, etc., free. Write for Free samples—or send \$2.50 for outfit by **AMERICAN MONOGRAM CO.** return mail.
Dept. 68 East Orange, N. J.
SAMPLE FREE

NOT ONE CENT
to start Flavouring Extract business of your own and make up to \$100 weekly or more. 20 years' success. Hundreds of bottling agents doing it. Amazing sales plan, astounding profits, quality products, guaranteed satisfaction.
Write TODAY for whole story and our FREE books, "HOW"
MYSTOL CO., Dept. F, Glen Falls, N. Y.

MAKE \$10 A DAY SELLING THESE NECKTIES
Sold only direct from manufacturer to our agents.
100% profit. Rapid sellers and repeaters because big value and unequalled quality. All goods guaranteed perfect.
SILK-KNITTED TIES. Snappy, up-to-date patterns and colors. Retail at 50c. Only \$2.00 a Dozen.
SILK GRENADINE TIES. Very classy and fine quality. Retail at 75c. Only \$4.00 a Dozen.
Send for two of our big values. Write for Illustrated catalogue and amazing prices of other numbers. Half cash required with all orders. Balance C. O. D. Money back if not satisfied.
M. & H. BLOCK CO.,
35 W. 21st St. (Dept. F.), New York. Manufacturers of Men's Neckwear.

HERE IT IS, BOYS. 300% PROFIT!
Our New 1924 Catalogue for Perfume Store Men, Agents, Canvasers. **OUR SPECIAL OFFERS:**
Our Big Toilet Sets. 11.00
Toilet Case, Face Powder, Big Bottle Perfume, Big Bottle Shampoo and 3 Bars Soap. Dozen \$5.00
Eau de Cologne, Big, 6 in. high, Gold Sprinkle Top, Doz. 3.00
Rose and Lila Perfume in same beautiful bottle as mentioned above. Dozen 3.00
Give-Away Vial Perfume, Glass Large Sachet Packets, Gross 2.15
Big 12-1/2 inch Long, Labeled Vial Fine Lila Perfume, Gr. 2.95
Same in Lila Perfume, Gross 2.50
Medium Sachet Packets, Gross 1.75
Our Special Bright Flash or Hi-Brown Lily Love Face Powder, Dozen 75c
Big Jar Soft Cream, \$1.00 Doz.
Big Jar Vanishing Cream, 50c Box.
25 Dozen Box Sachet, 50c Box.
Send for Our New Free Catalogue, Just Out. Sample Sent.
NATIONAL SOAP & PERFUME CO.,
20 East Lake Street, Chicago, Ill.

FELT RUGS
THIS IS THE FELT RUG SEASON. Sell What Everybody Wants.
GRADE A
28x38 inches, at \$14.00 per Dozen. Sample, \$1.75, Prepaid.
SPECIAL QUALITY.
28x38 inches, at \$18.00 per Dozen. Sample, \$2.00, Prepaid.
WHITE FUR PARTLY LAIR.
EXCLUSIVE RUG CO., Chelsea, Mass.

EX-SERVICE MEN'S CALENDARS
ALSO
Ex-Service Men's Soldiers and Sailors Jokes and Story Books
6c Each Samples, 10c Sell 25c
GOING STRONG. Sell 25c
VETERAN'S SERVICE MAGAZINE
209 Canal Street, NEW YORK

AGENTS
The Monogram business, with Deaconsmaia Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking.
Motorists' Accessories Co., Mansfield, Ohio
GERMAN MARKS
100,000-MARK NOTES, \$2.50 A HUNDRED.
100,000-MARK NOTES, \$20.00 A THOUSAND.
50,000-MARK NOTES, \$1.50 A HUNDRED.
50,000-MARK NOTES, \$15.00 A THOUSAND.
Samples, 15c. Cash with all orders.
Write for Catalogue of Festival Novelties.
WORLD ADVERTISING NOVELTY CO.,
Three, Park Row, New York.
It helps you, the paper and advertisers, go mention The Billboard.

PIPES
(Continued from page 110)
motor trucks and one touring car. Katherine Acker is owner, E. H. Acker, manager, and Mrs. Joe Robb, cookhouse and candy. There are six people now at winter quarters and all are looking forward to a very successful 1924 season.
One of the most honorable things on earth is to acknowledge an error, and when "Bill" makes 'em (everybody does now and then), he wants to correct them. It was Pat Ford, instead of Bruce Younger, who sent the pipe from Toronto in the January 12 issue. Thanks for calling attention to it, Pat.
Tom E. Dee (comedy pianist) pipes that after twenty years of med and vaude, shows he is having his first dramatic show experience with the Bots Stock Co., going character parts and bits anovally. The show is headed south. While at Spotswood, N. J., Tom says he met the oldtime performer, Andy Johns, who invited the whole company out to his home and to a fine midnight supper—Andy and Tom shot many pipes.
That old vet, Mike Whalen, called on the writer Wednesday of last week, saying that he was leaving the city to go to Louisville—for an indefinite stay, in answer to an inquiry from Billy Meyers and several of the boys, thru Bill, Mike acknowledges a joke, and says he did receive a present from them, v a Detroit. (The boys sent 'im a deplaudated, deconstructed scope and—some other trinkets.)
Weaver Bros., the hand-saw musicians of super vaudiville (the older brother, "Slim", formerly of med. shows in Arkansas and Missouri, are again doing "leg times" in England. The boys are repeating their big made on their previous trips across the pond. They may work the big vaudiville houses in Paris and other prominent cities of Europe before their return to the States.
Billy Myer writes that he and R. J. Brown, the pen and scope worker, while in Louisville, Ky., have spent some very pleasant evenings at the apartments of Mr. and Mrs. "Bill" Larikson—good cats, mush and conversation. These folks, along with a few others with the gumption to get out and do a little hustling, have been making Saturday towns and court days thru Kentucky.
Frank Cook, the razor paste man, pipes from Atlanta, Ga.: "Atlanta seems to have a good representation of troupers this winter, judging by the lines of them to buy The Billboard weekly. Some of us have about decided to 'shoot' one weatherman unless he stops this 'another cold wave' business. As for myself, my radio set is working fine, so those affected with dull razors will have to wait until spring to get the paste. I see a few pitchmen here—they should be selling overcoats."

Best Quality at Lowest Possible Price.
Latest Improved
OVERNIGHT CASES
20 inch, 4 1/2 with alk finish broadened ear in, in rose, blue or blue with full length draped pocket. Contains 10 of the latest kind, most useful fittings, with 1/2 gold-finished locks and key. Looks like a \$20 article.
Our Special Price, \$4.00 in Dozen Lots
Sample, prepaid, \$5.00.
All orders shipped same day. 25% deposit, balance C. O. D.
N. GOLDSMITH MFG. CO.,
29 S. Clinton Street, CHICAGO

GERMAN MARKS
Genuine Reichsbank notes
10,000-MARK NOTES, Per Hundred \$1.00
20,000-MARK NOTES, Per Hundred 2.00
50,000-MARK NOTES, Each50
100,000-MARK NOTES, Each25
500,000-MARK NOTES, Each05
1,000,000-MARK NOTES, Each02
2,000,000-MARK NOTES, Each01
5,000,000-MARK NOTES, Each005
10,000,000-MARK NOTES, Each002
20,000,000-MARK NOTES, Each001
50,000,000-MARK NOTES, Each0005
100,000,000-MARK NOTE, Each0002
1-MILLIARDEN (Billion) NOTE, Each0001
5-MILLIARDEN (Billion) NOTE, Each00005
10-MILLIARDEN (Billion) NOTE, Each00002
20-MILLIARDEN (Billion) NOTE, Each00001
50-MILLIARDEN (Billion) NOTE, Each000005
Send 50c stamps for sample lot. Liberal discount to itineraries. M. RICHARDS, Hotel Claman, 255 West 43d Street, New York City.

ATTENTION! MAGAZINE and SHEET WRITERS!
GET IN ON THIS AND MOP UP!
Facts About the
KKK
IT'S A CORKER!
Both sides buy it on sight.
Big Flash, 25c, Sells Itself
Send 25c for sample and full details.
WRITE TODAY.
NATIONAL SALES CO.
Dept. Y, 1493 Broadway, New York City

AGENTS REAPING A HARVEST WITH THESE 3 ITEMS:
RUBBER BELTS With 7 1/2" Hip Buckles, 100,000 Gr. With, Rolla Buckles, \$12.50 Gr. Sample, \$2.00 prepaid.
FIBRE SILK KNITTED TIES Per Doz. \$3.25. Per Gr., \$38.00. Sample Tie, 50c prepaid.
Rubber Key Holders Per Doz., \$1.18. Sample, 25c, prepaid.
25% with order, balance C. O. D.
HARRY LISS, 35 So. Dearborn, Chicago

\$50 A DAY SELLING GOODYEAR RUBBERIZED APRON
\$3.25 A DOZEN, \$35.00 A GROSS.
Sample, 40c, Prepaid.
Made of finest grade of Goodyear and Percal checks, rubberized to a pure Pat rubber. Has the GOODYEAR guarantee for service and fast colors. Write for our price lists. 20% deposit, balance C. O. D.
GOODYEAR RUBBER MFG. CO.,
34 East 9th Street, New York City.

ELGIN & mtrc. with catalog FREE
BEAUTIFUL TRIP 18-20 AMERICAN WATCH
Perfect timekeeper—a watch you can be proud of. It is new, bright and beautiful. Guaranteed for 1 year.
GUARANTEE: AGENTS JEWELRY, 20-YEAR WRITTEN GUARANTEE. AGENTS: Write for our price lists. 20% deposit, balance C. O. D. \$4.99
3926 N. Kimball Ave., Dept. 308, Chicago, Ill.

G.S. Adjustable LAMPS
With felt-filled glass shades. Will burn 150 or 250 c.p.m. anywhere. The reading, charming, working, suppling light at right angles. Wonderful!
GREATER SERVICE CO., 329 Broad St., Newark, N.J.

PITCHMEN make 100% profit on Chicago. No license. No skill required. Spare all time. Circulars, full instructions, etc., free. Write for Free samples—or send \$2.50 for outfit by **AMERICAN MONOGRAM CO.** return mail.
Dept. 68 East Orange, N. J.
C. F. MCGARVEY,
820 Milwaukee Avenue, Chicago.

Medicine Men
If you work office, it is important that you get your share of the business. Write for it. Your name will be kept on file for our next instalment, which will be ready about February 10.
THE DEVORE MFG. CO.,
185 105 E. Naghten St., Columbus, O.
AGENTS MAKE BIG MONEY selling RUNGALOW DRESS APRON to the waiter. You sell the dollar and fifty cents; you give one dollar. Agents making \$12.00 to \$18.00 a day. Send for sample, \$1.00. C. H. Parcel Post. 1841111 CITY ALHON, ON. 33 8 St. Clay St., Toledo, Ohio
Is your subscription to The Billboard about to expire?

ANUARY 26, 1924

Make Them Fast and Easy by Selling

HAPPY HOME MAKER SHAMPOO

One of our agents in Missouri made \$750.00 in one month. Others average \$35, \$50 to \$75 a day. You can do the same. This amazing shampoo is just the thing to campaign with jobbers, drug stores, also wonderful for medicine shows and pitchmen.

500% Profit On Each Cask for You. Does That Mean Anything to You?

We also furnish Happy Home Shampoo at a price for your own wrapper.

Write today. Don't delay getting our proposition. It will pay you. Sample of Happy Home Maker Shampoo sent upon receipt of 10c. Dept. E.

GEO. A. SCHMIDT & CO.,
238 W. North Ave., CHICAGO, ILL.

Silk Knitted TIES

Highest quality. \$3.00 per Dozen. Sample, 60c. One-half deposit with C. O. D. orders. Shipping charges are prepaid when full amount is sent with order.

C. F. McGarvey,
628 Milwaukee Ave., Chicago, Ill.

Get This Book

It will clearly show you how you can make \$25 to \$50 a week, in part or all time, selling the Clow's Famous Philadelphia's Hosiery direct to wearers from curricula. Pleasant, dignified work. Goods that wear. Prices that win. Permanent income. Write today.

GEORGE G. CLOWS CO.,
Desk 39, Philadelphia, Pa.

AGENTS SELL SILK KNITTED TIES 100% PROFIT

TIES OF QUALITY

Newest Patterns
\$2.95 PER DOZEN
Regular \$1.00 seller at stores. Convince yourself. Sample Tie, 50c. Orders. 25% deposit, balance C. O. D.

FAMOUS TRADING CO.,
621 Broadway, NEW YORK.

LAYS FLAT

On floor or stage

RADIO

WILL FIT. SPLIT BLADE.

SOMETHING NEW! Pitchmen, Agents, Salesmen. This Radio Sings, holds a Safety Blade. Sells for \$20. Sample, 25c. 25% on all C. O. D. orders.

RADIO STROPPER COMPANY,
Chicago, Ill.

EARN BIG MONEY Selling Shirts

DIRECT TO CONSUMERS AT WHOLESALE PRICES. Write for samples, Dept. B.

THE SENECA CO.,
145 West 45th St., New York

SIGNS BANNERS CARDS

Ready printed with the aid of Letter Patterns. Every letter printed and all ready for outlining, and they cost but a trifle. If interested send stamp for sample.

JOHN F. RAHN, 22433 Greenview Ave., Chicago.

AGENTS-SALESMEN PHOTO-MEDALLIONS

You can make \$30 to \$25 daily selling our Photo-Medallions. Send for our new Catalogue and Revised Price List.

MEDALLION NOVELTY CO.,
210 Buxary, New York City.

YOU CAN MAKE \$75.00 TO \$100.00 A WEEK

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BEACH'S WONDER REMEDY CO., Columbia, S. C.

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JUICE GLASS TANKS
5 GAL \$ 6.00
8 - 41.00
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FLASH GLASS 8 1/2 GAL \$ 4.00
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er, had landed in Louisville, Ky., from up Detroit way, had put his car in storage and any of the boys coming thru Louisville would find him working at the Thompson restaurant. This pipe was started (in print) thus: "Levy Larverson, shive worker, piped from Louisville," etc. The communication was signed "Levy Larverson". Thru several boys, including Billy Meyers and Wm. Larverson, Hill is informed that Larverson not only did NOT write the pipe, but that he is working in no restaurant and is pitching out of Louisville. The fellow who did write it should note carefully a squint on the first page of Pipes this issue, as should anyone else who tries to put over such would-be-wise (ignorant) stunts.

H. Argerbright, the needle man (pitcher all sorts of them) and wife are again comfy in their little home at Rhea, Ark., and the greater part of the pastime consists of hunting, eating and sleeping. He pipes that he has made the same territory in those diggings the past three summers and has become quite well acquainted in the town he works in. The latter so much so that he pulled a novel stunt Christmas—sent out 4,700 self-threading needle packages to as many families, with a card attached to each that he would be in their respective towns again the coming summer. Says that it will prove remunerative, as is evidenced by the fact that he has received numerous letters from the receivers of them, asking him to "come back", also he has received many winter orders from them.

"Shoots" Ed Frink: "I am in my twenty-seventh week with the Bennett Comedy Company. In that time we have toured Iowa, South Dakota and Minnesota. One place we showed had a street scene in the theater. Another town had no hall and we showed in a farmer's barn loft. This loft was very low, and we were greatly bothered by the audience feeding "Frozen Sweets" to the horses while the show was going on. The weather has been very cold and high winds add to the unpleasantness. Business at present is just fair. The roster of the company: Al Bennett, owner and manager; Mrs. Bertha Bennett, soprano and character; Edward C. Conklin, novelty juggler, magic and escapes, and myself, lecturer, comedian, musician and chauffeur. We laid off for the holidays in Sioux Falls, and everybody dolled up. The Bennett Sisters spent three weeks with us before returning to Earlville, Ia., to re-enter school. We expect to close the season about May 15."

Freddie Cummings "awoke from his 'slumber'" and piped in again—this time from Little Rock: "We (my wife and I) arrived here about December 1. We had pens in a department store here and business was good enough—always is when a fellow has a good location at Christmas—for the holiday trade. Doc Miles has been in and out of town. Doc Roberts, one of the "oldest", has a nice home here and works surrounding territory to good results. Roberts, in my summing up, is another Harry Summa—which is saying a whole lot for his good qualities. Morgan, from the East, was thru here with pens and other specialties. Mr. and Mrs. Harold, formerly in the show business in and out of Chicago, are here and handing out auto polish. This territory is fair enough, when weather permits one can work, altho Little Rock is closed on the streets. There were several other lads thru here, but the writer does not recall their names."

Hata off, fellows, to Wortman, the cartoonist. Get a copy of The World (New York), January 13, and see the cartoon headed "Metropolitan Movies". Wortman hit the nail directly on the head as pertaining to some local merchants in any part of the United States. Shows a big lumpy "copp" ruffly ordering an old man with a pushcart with some fruit on it to "get out of here". The scene is in front of a big fruit store, and while the poor old man seems to be trying to eke out a living, there stands in the doorway a bespectacled "high-brow" store manager, seemingly greatly approving of the "bull's" action, and maybe he's there to see that his selfish wishes are complied with. That is all there is to this comparison in the nature and size of the fruit in the store window and the pushcart, and in the former location a sign reads, "\$2", while that in the pushcart reads, "10 Cents Doz". R. M. Blair, who sent "Bill" the clipping from New York, penned across the top of it: "Here is one cartoonist who understands the 'baby-crying big merchant'."

Frank H. Carr, at Washington, N. C., has not piped for some time until last week. Says his last communication sort of put Washington on the pitchmen's map and a few have since showed up there—some good men and some "false-alarms". He adds: "Some one will say the town is 'no good' and another it 'is good'. It's the worker, not the town—there's the rub. The people received good prices for their tobacco and they will spend it, but an 'F10' grabber, with no convincing or even 'intelligent' talk can get the maximum here." Frank adds a "Do you remember?" When P. T. Barnum had a ball show? In 1878 he had a variety show known as "P. T. Barnum's Marvelous Drawing Room Aggregation". With it were Deleahant and Hengler, Amicus, Emma Grettan, the Majilions, Harry Bryant, the Barnors, Matt O'Reardon (composer of "Wedding Bells"), Ed Kerwin, John Morris—every one a star in his or her line. There was an excellent orchestra, Benjamin F. Cowell was manager, H. E. Parmelee, contracting agent, and the writer (Carr), programs. Now there's one for the oldtimers to muse over."

Doc Lazara infers from Des Moines: "I note that several of the shows are still working in the cold territory. As to myself I am at home, getting the good of the proceeds of last summer, which I am thankful for having tucked away. I closed the first week in January at Casey, Ia., and intend to only work a few towns around Des Moines until spring, using my family only as the entertainers. Young and Abbott were with me when we closed, and Tot and Faw went into K. C., then home. I found them an extra good team, hard workers, good dressers and would make good on any med. show. I had

(Continued on page 114)

PITCHMEN FOLDING PAPER TRICKS
\$5.00 per 100. Sample, prepaid, 10c. MODERN SPECIALTY CO., 8 N. 16th St., St. Louis, Mo.

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No. 531—40-in. Laces in bulk, best qual. Gr., \$1.35
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No. 1087—High-Grade Kitchen Knife. Doz., 65c.
No. 3373—Clark's O. N. T. Thread. All Numbers. Doz., 55c.
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THREE STYLES—Each kind contains one paper cloth-stuck, gold-eyed needles; four papers loose needles and a patch of assorted darning needles.

No.	Per Gross
B703—Army and Navy	\$6.00
B705—Asco with Bodkin	\$8.00
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THE PREMIER KNIFE AND SCISSORS SHARPENER

HAS A BIG DEMAND—IT'S HIGHLY USEFUL.

200% PROFIT—MAKE \$25 A DAY

It will sell itself to every Housewife, Radio Fan, Electrician, Restaurant or Hotel Keeper, Tailor Shop, Delicatessen, etc. Pays for itself the first day in saving of sharpening cost. Sells for 50c. Price to Agents, \$2 a Dozen, \$21 a Gross. Send 25c for sample.

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Save money by stocking Vanity Cases low. Only those orders for Vanity Cases mailed before midnight January 31 will be accepted at special prices quoted below.

SPECIALS FOR JANUARY ONLY:

No. 1—Patent Keystone or Square, 7x5x2 1/2 inches.	Dozen	Sample
No. 2—Genuine Grain Leather, in Keystone, 7x5x2 1/2 inches. Pat. Cowhide, Brown and Black Colors.	15.00	1.25
No. 3—Octagon, Cobra Grain or Patent, 7x5x3 inches. Center Tr. Tr., two Mirrors, 6 Accessories.	36.00	3.50
VERY SPECIAL—Direct Importation of Beautiful Opalescent, Iridescent Pearls. 3-Straps Sterling Clasp. White, Pink or Cream. In attractive plush-covered, white satin-lined, hexagon-shaped box.	21.00	2.00
20-Inch Overnight Cases. Ten fittings, stitched (not riveted) edges.	48.00	4.50

Above vanity prices include lights. Deduct \$3.00 per Dozen if plain, unlighted cases are wanted.

All Spangler merchandise sold under a money-back guarantee.

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To take orders for our HEAVY WELDED line of Measures, Measuring Buckets, Delivery Cans, Auto-Funnels, Barrel Funnels, "Anti-Syphon" Funnels, etc. Selling to the Hardware Trade, Oil Dealers, Filling Stations and Garages. We pay 20% commission on approved orders, and you can make at least \$100.00 per week working spare time. Send us \$2.00 for sample outfit and be the first in your territory.

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WELDED "ANTI-SYPHON" FUNNELS have a deep groove which prevents siphoning or bubbling while filling air-tight containers.

Russian, German, Polish, Austrian Money

Also Hungarian, Soviets Pre-War and present issue. Wholesale Price List to Streetmen and Agents.

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A BILLION-MARK NOTE for 25c

The flash, 100,000-Mark Notes, 25c for 10. Million-Mark Note, 25c for 5. Fine bunch of samples for 25c. Special wholesale prices, any quantity desired. Agents clearing up everywhere. SOUTHERN SALES CO., 512 Easton Building, Fort Worth, Texas.

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"ELGIE'S SECRET CALCULATION", 1924 Edition, now on the press. A real "Klondike". Send for our Special Offer. **ELGIE NOVELTY & PRINTING CO., 104 West 53d Street, New York City.**

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Don't fail to get our low prices. 33 big sellers. Samples, 50c (5 "repeaters"). **CHAS. FINLEY MED. CO., 4191 Olive, St. Louis, Missouri.**

Additional Outdoor News

ZEIDMAN & POLLIE SHOWS

To Be Thirty-Car Organization This Year

Portsmouth, Va., Jan. 16.—After visiting the winter quarters of the Zeidman & Pollie Shows and carefully inspecting everything, from gears and wheels, wild and domestic animals, wagons and the palatial show train, the writer can readily understand why this show has in a few years become one of the big-time shows, and it can be truthfully said that no better equipped carnival organization will be found on the road for the coming season.

In addition to "Sam" Kelly's mammoth side-show, the Freak Animal Show, Monkey Speedway and several others, there are exactly ten wagon fronts now in winter quarters being repaired, repainted and silvered.

Beautiful new fronts are being built for Etta Louise Blake for her 1924 version of the famous Superba and for Mrs. Doris's Bathing Beach Revue, and with several other new attractions in course of construction the Zeidman & Pollie Shows will this season take rank as one of the most beautiful traveling exposition shows in America.

Col. Jack King is in winter quarters with his I. X. L. Ranch, consisting of about twenty-five people, buffalo, steers, ostriches, bears and twenty head of horses. He will not reveal his entire plans for this season, but it is safe to assume that the versatile "Colonel" will have the best Wild West show of his long career.

William Zeidman and James C. Simpson are away at Richmond attending the Virginia Fair Association convention. Mr. Simpson is expected back tomorrow, when extra help will be hired at winter quarters and work will start in earnest to get the show ready for the opening here the end of March.

The "Hotel Hall" is in operation at winter quarters and "the boys" are thoroughly enjoying the delicious food Mrs. Hall is serving.

The winter quarters are three miles from the heart of Portsmouth, occupying buildings and sheds on the Navy Yard Extension, with ample trackage thru the center for the thirty cars which will be necessary to transport the show this year.

The down-town quarters of the show are at the Monroe Hotel, Portsmouth, and a word of praise is due the management for the courteous and hospitable attitude adopted towards all members of the Zeidman & Pollie Shows. The writer has already been invited to speak and entertain at next week's Home Entertainment.

WM. J. HILLIAR (Publicity Director).

MR. AND MRS. T. F. FAYE AND GRANDDAUGHTER FOUND DEAD

Chesapeake, O., on January 14, was the scene of a gruesome yet most pathetic spectacle. Sunday night preceding the bodies of Thomas F. Faye, his wife and their grandchild, Virginia Mae Sellers, were found in beds at their late home there. It was the opinion of investigators that the three persons had died from effects of carbon monoxide gas, and that the bodies, in a very bad decomposed condition, had been lying in the beds for a full week. The advanced state of decomposition prevented embalming or the holding of public funeral services, the remains being laid to rest on the brow of a hill overlooking the little Ohio city.

The Fayes were quite well known among show people. The child was the seven-year-old daughter of their son-in-law and daughter, Mr. and Mrs. George Sellers, and was living with her grandparents while attending school in Chesapeake. For a number of years Mr. Faye operated a restaurant in Huntington, and Mrs. Faye also made that city her home for many years. The family moved from Huntington to Chesapeake but a few weeks ago, and had made the acquaintance of but few residents of the latter city. Because of this their absence from the streets was not noticed, and that they had died did not become known until a neighbor, becoming suspicious that all was not right, peered into a window, seeing a gas light burning, also gas in a stove burning "higher" than it should be ordinarily, then observing the bodies. It was the consensus of opinion that Mr. and Mrs. Faye and the little girl went to bed, leaving the fire burning, and that the heater had given off carbon monoxide gas, killing the three as they slept.

In connection with the above, Mrs. M. L. Mathews, of the Winkle & Mathews Shows, Huntington, W. Va., writes The Billboard that they had just two weeks ago booked their cook house and palmistry concessions with that organization for the coming season.

MACY'S EXPO. SHOWS

Princeton, W. Va., Jan. 16.—All showfolks of Macy's Exposition Shows had a merry Christmas indeed, and a happy New Year.

O. F. Gillespie and wife left Christmas morning for a long drive to Greenville, S. C., to the zone for an extended vacation. Tom Burke also left Christmas for Canada, but will be back in a few weeks.

Bobby Bloom states that they are having numerous visitors at the Charleston (W. Va.) office. Among those recently calling were "Whitey" Eddeburn, Billy Stine, Dan Mahoney and others. Jack Bloom, incidentally, had some Christmas for a youngster. Presents? Just plenty of them. Curt Johnson, Ernie Willis, Jack McCormick, Stevens, Curly Johnson, Osborn and Henry Spellman and a few others are still in Princeton.

Garland Lowe was a caller, on his way to Charleston. Curly Johnson and wife left for Tampa, Fla. Mrs. Leona Macy is having four concessions built—will also have a tab. show. Joe Sellers is with the Virginian Railway for the winter. Harry McDaniels left for the Southwest. Orders were sent to Boston for five new tents to be delivered not later than March 15.

Mr. and Mrs. Macy are living very cozily at their cottage and they both claim there will be several new ideas sprung on the enlarged show the coming season. The writer is leaving on a two weeks' vacation.

DEWITT CURTISS (for the Show).

BROWN & DYER SHOWS

Miami, Fla., Jan. 15.—This is the fifth week of the show at Luna Park. Business has been very good so far and looks good for weeks to come.

The attractions are playing a fifteen-day engagement under the Miami Fraternal Lodge Association, one of the largest fraternal organizations in Miami, and being produced by Paul Clark and J. O'Brien.

Ruth Haag, of Detroit, Mich., is spending a few weeks in Florida. She was met at Daytona by Mr. and Mrs. B. M. Turner, and all three motored to Miami in Mrs. Turner's car. She left here for St. Petersburg, where she will be a guest of Mrs. Turner for four weeks, then return to Detroit.

Mrs. Curly Wilson gave a New Year's dinner to a few friends on the show. Those present were Mr. and Mrs. Joe Austin, Mr. and Mrs. Kerney, Mr. and Mrs. Leo Carroll, Mr. and Mrs. Bryan Woods, John F. Wilson, Mr. and Mrs. Wilson and the writer. Mrs. Geo. Yamanaka has purchased a lot at Holly Hill, Fla., on which they will build a home this spring. They have the whip and ferris wheel on the show. The ladies are now taking up golf. Those seen starting for the links almost daily are Mrs. Arch E. Clair, Mrs. George Rosen, Mrs. Harry Brown, Mrs. Jack Neal, Mrs. Joe Vernick and Mrs. S. H. Miller. Windel Kuntze went to Hampton, N. H., to spend a few weeks with his family. He will return to Miami. Mr. and Mrs. Robert Goeke, secretary of Johnny J. Jones' Show, stopped to visit the show while en route from Havana, Cuba, to Orlando, Fla. Vicar Terry and Bonnie Dee are back with the show after an absence of five weeks. Bryan Woods is building a new show. Sam Derinberger has gone on his vacation. He went to Cuba, to be gone five or six weeks. Harry Fox, manager of the whip, has it all painted up like new. Doc Lanno has painted the aerial swings, and Bill Rogers is putting the ferris wheel in a new shape. The show will stay in Miami (Luna Park) indefinitely.

FRANK LABARR (Press Representative).

MOVING TO LARGER AND BETTER QUARTERS

New York, Jan. 10.—The Carnival & Bazaar Supply Co., of this city, after February will be located at 28 W. 15th street. The new quarters are larger and better than the old ones and will be decorated and fitted up to display the firm's large line of concession supplies to best advantage.

LOUIS J. BECK OUT AND AROUND

New York, Jan. 15.—Louis J. Beck, who was recently injured in the Time Square subway station, has been out and around a bit the past few days and reports that he'll soon be back on Broadway, active as ever.

PIPES

(Continued from page 113)

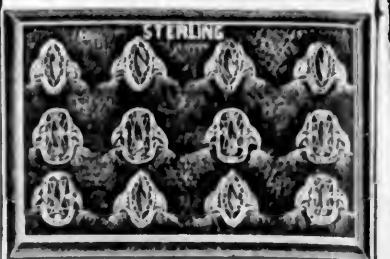
a short visit with Lew Henderson Christmas week. He stopped a few moments while on his way back to the show in Wisconsin. Lew sure had some swell "gas" boat and he reported his business as good. The Heno Family just left Des Moines to join a show in Minnesota. They were here at a hotel a couple of weeks. If any of the med. folks think they can get "big business" in Iowa this winter, let them come over and help themselves—but my advice is to stay where they are—it is a real man's job out here—I'll admit it's too tough this winter for me."

Here's a feller who has been silent some time—Doc Harry L. Morris of the Morris Motorized Med. Show, who "shoots" from Long Branch, N. J.: "It's been several years since I dropped Pipes a communication. Well, to start with, I closed a very good season in Pottsdam, Pa., October 5 (while it was not my banner season, it was quite satisfactory). While in Pennsylvania I had the pleasure of meeting Dr. H. L. Woods, who had about the best equipped medicine show I have ever seen, with a beautiful set of scenery, etc. Also met Happy Jack Hannagan (now McCord), and Dr. Spangler and his show and Doc Jones, who I met at Binghamton, N. Y. While in Newark, N. J., a short while ago, I ran into Doc Chas. Jones, Jim Hewitt, Doc Max Steinfeld, also known as Max Stanford, with Ed Swiss, of Columbus, O. I had the boys talking and we had quite a pepfest. I attended the funeral of one of my dearest friends a couple of weeks ago—Pete (Vankin). His son was associated with me for about sixteen years—at that time pitching med. from a carriage. Pete, Jr., is now at the DeWitt Theater, Bayonne, N. J. My son, H. L., Jr., is with me and has become a capable medicine lecturer. He has worked with me the past three years and certainly is making good. I purchased a nice home here in Long Branch and we are always pleased to have any of the boys run in on us. I am always pleased to read about my old friends, including Harry Chapman and Burdie Simms, with whose late husband, P. Harry Simms, I was associated for many years. I am for clean business methods for all men in our line—to make it a credit to all who follow it. I have a picture of Harry Simms and myself taken many years ago in Chicago. I am sending it to "Bill" to use if he can in the column." The picture would doubtless recall old memories to our many readers, Harry, and the writer will try and have it reproduced—but it is too dim to make a clear reproduction—it may not reproduce at all.

EXPRESSION OF THANKS

In a letter to The Billboard, signed by Mr. and Mrs. S. J. Cantara and Charleton Cantara, they wish to acknowledge their thanks for kindness and sympathy expressed on the death of their daughter and sister, Phillipa Cantara, who passed away in Detroit, Mich., January 2. They express special thanks to Mr. and Mrs. George W. Westman, members of the Cantara Carnival; Mr. and Mrs. E. W. Weaver, A. J. Mulholland and Will Mulholland.

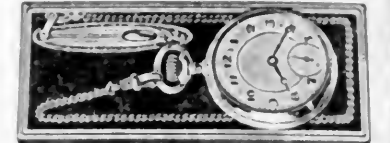
New Sterling Rings



No. 500—Ladies' Sterling Silver Rings, with stones of assorted colors. One dozen in tray. Per Dozen..... \$7.50
No C. O. D. without deposit. Send list White Stone Catalogue.
S. B. LAVICK CO.
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We sell to Dealers, Premium Houses, Auctioneers, Pitchmen and Concessionaires. Not customers. We handle a complete line of Watches, Jewelry, Silverware, Hollow Ware, Manicure Sets and Clocks. We guarantee our prices to be the lowest at all times.



No. 156—14 Size, Thin Model, Nickel or Gunmetal Watch, complete with Waldemar Chain and Key. One in Display Box. Each..... \$1.75

21 JEWEL HIGH-GRADE SWISS WATCH

No. B27—16-Size, 21-Jewel & B. & B. Engraved, Gold-Filled Watch, complete. Sample..... \$3.75
Dozen Lots, Each..... \$3.50
No. B56—16-Size, 21-Jewel, 14K, Gold-Filled Green or White Complete Watch. Sample..... \$4.15
Dozen Lots, Each..... \$3.85

WRITE FOR OUR VALUE GUIDE CATALOG.
All C. O. D. orders must be accompanied with 25% deposit. Any of the above goods that do not prove satisfactory may be returned for credit or refund. Orders shipped same day received.

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THE ROYAL SHARPENER is a product that YOU can sell easily. Your profit is very large, about 300%. Your sales are fast. You do not do a lot of talking. A 30-second demonstration sells it. Our FACTORY MONEY-BACK GUARANTEE knocks down the walls of sales resistance. No matter what your experience has been, get our "AGENTS' TESTED SALES PLAN". It will mean DOLLARS to you.
The ROYAL will put a keen edge on knives, scissors, cleavers, scythes, sickles, etc. In fact, it will sharpen all keen-edged tools.
CREW MANAGERS make big money because it is a fast seller with a large margin. Housewives can't resist it once they are shown how nicely it sharpens knives.

Write for "AGENTS' TESTED SALES PLAN."
It is valuable. Very simple, and a sure money maker. You can't help making BIG MONEY working it. Sells for 50c. Samples, 25c Each.
One Gross costs \$18.00; your profit, \$31.00. One-Half Gross costs \$10.00; your profit, \$26.00. Costs \$2.00 per Dozen. Prices are F. O. B. Detroit. One-third with order, balance C. O. D. One gross weighs thirteen pounds ready to ship. Write or wire your order. Ship same day received. You just ought to try this. You'll be convinced.

SPECIALTY MFG. CO., 704 Lincoln Bldg., Detroit, Mich.



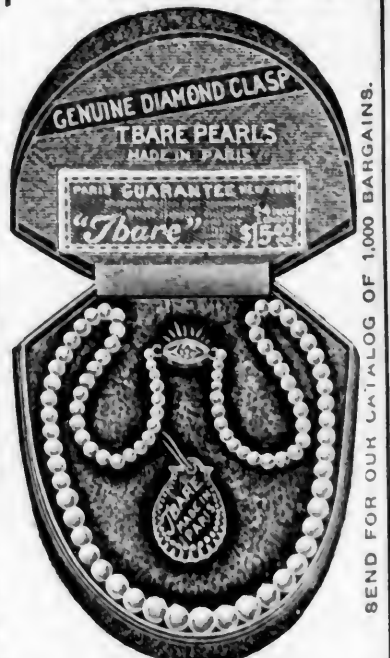
WANTED WANTED WANTED Southern Standard Exposition Shows

WANTED—Organized MINS-TREL to feature; one with eight or nine-piece Band preferred. DANCERS, BLUES SINGERS write.
RIDE HELP OF ALL KINDS. Concessions all open. Will furnish good outfit for clean Hawaiian Show. WILL BOOK magnificent shows with or without outfit. Good proposition for first-class Cook House. Reliable Agents get in touch with me.
WANTED TO HEAR FROM GENERAL AGENT AND TWO PROMOTERS. SHOW OPENS HERE LAST OF MARCH, UNDER STRONG AUSPICES. Write
C. A. VERNON, Owner, 314 South Second Street, Muskogee, Oklahoma.

REED & JONES' IMPROVED GREATER CARNIVAL COMPANY

WANTS FOR FIREMAN'S EXPOSITION AND SPRING FESTIVAL.
March 3rd—EL DORADO, ARK.—to March 14th
WANT Shows, Rides, Hobbies, Water Show and Platform Attractions. Concessions all open. Book wheels, Corn Game, Gumball Machine, Clock House, Salt Trick, Ball Game, Noxelles, Peanut and Pop Corn, American Bandstand. Considerable also, this is a prime B. If several good studs ready contractors to follow, where they spend money. Address REED & JONES, W. A. Jones, Secretary, C. S. Reed, General Manager, 324 So. Wash Street, El Dorado, Arkansas.

Indestructible Pearls FOR SALES OR PREMIUMS



PEARLS are the most graded, choice pearl color. Indestructible, with 14-k solid white gold patent clasp, set with Genuine Diamonds. 24-inch string, in rich lined box.
No. 80—Per Each, \$2.75
ROHDE-SPENCER CO.
Wholesale Jewelry, Watches, Premium Goods, 215 W. Madison St., CHICAGO, ILL.

OZARK AMUSEMENT CO. (GILLY SHOW)

Opening in April. Can place two daily and three Grand Shows. 32/65 Barn and Office at Clinton, Mo.
Give 'em the information that you saw the ad in The Billboard.

ALI BABA SAYS

George Dobyns was very active and very successful at Albany.

John Sheesley got back from Los Angeles in time to be on hand at Richmond and Albany.

Max Lindermann was a caller at the New York office of The Billboard last week. Larry was in Northwest Canada. So is A. H. Barkley.

Department stores are subscribing for The Billboard. This means many more Christmas shows next December in these big stores all over the country.

"Science and Invention" for January runs a whole page of "amimicked games" captioned "Sure Things at the County Fair". The circulation is countrywide.

Captain John Sheesley, complacent and smiling over the oil well and fresh from success at Albany, was a caller at the New York office of The Billboard January 18.

Just as we go to press the news that Jerry Dingman has declined nomination on the regular ticket for the Presidency of the Showmen's League has come in. It will be received with regret by a large number of the League's staunch supporters and well wishers.

The New York Fair Managers refused to bond themselves to book only carnival companies that were members of the Showmen's Legislative Committee, but Mr. Johnson made an excellent impression just the same and won endorsement for the organization's aims and purposes.

FRANK WEST SHOWS

Amusement Attractions and Equipment Being Added

Greensboro, N. C., Jan. 16.—The management of the Frank West Shows feels that by the time this is in print the fair route of the show will, in most likely probability, be complete, as Mr. West has several contracts in his desk and several more are promisingly pending.

Mr. West purchased two new riding devices of Mangels, a kiddie jumping horse carousel and a "chaltreplane"; also a "shooter" from Lusse Bros., of Philadelphia, giving this show seven rides. He also has seven shows booked at present. Art Eldridge arrived back at winter quarters with "Sugar", his baby elephant, and twelve ponies and two high-school horses. Mrs. Eldridge and Mrs. West are seen daily riding horseback on the streets of Greensboro. Mr. West is covering the surrounding country in his new car, visiting fair men, and he manages to make at least one trip a week to the Hackney Wagon Works at Wilson to oversee the building of the four new wagons fronts. Each front will be built on two wagons and people seeing them say they will be among the finest on the road. Jas. P. Burns and wife are visiting the parents of Mrs. Burns in Savannah, Ga.

Jack V. Lyles is now general agent of this show. Trainmaster Ernie Norton has his train in fine shape and is all ready for the season to open. Mr. West purchased another pair of fine horses in Winston-Salem last week. The show now has thirty head of horses. All of which is according to an executive of the above shows.

COOPER LAUNCHING SHOW UNDER FORMER TITLE

Youngstown, O., Jan. 16.—The Cooper Rialto Show will be again launched this season under the management of J. L. Cooper, this title having been used by Mr. Cooper for three consecutive years previous to last year, when he was part owner of the Sullivan-Cooper Show.

Mr. Cooper this week opened winter quarters at Sharon, Pa., wherein he established here, etc., as he states, to make this show a credit among shows of its size. While it will not be classed as a big show yet it will not be a small one and Manager Cooper states that the staff will at all times try to live up to the right and just rules of the Showmen's Legislative Committee.

JOHN KNORR DIES

Body is Being Held in Macon, Ga., Pending Word From Relatives

John Knorr, 47, stock watchman for Jake Posey on the Sparks Circus last season, died suddenly at winter quarters of the show, Macon, Ga., January 17, as the result of a stroke of paralysis. His home was in Jamestown, Pa. The body was removed to Hart's, Macon, where it will be held until word is received from relatives.

SUFFERS PARALYTIC STROKE

While in Cincinnati last Sunday, J. Milton Traber of Hamilton, O., informed that his brother Harry D. Traber, for about forty years manager of large hotels in Kansas City and who has been visiting his aged mother (91), Mrs. Louise Traber, in Hamilton, had suffered a stroke of paralysis Friday of last week. Mr. Traber stated that his brother was considered as in a critical condition at Mercy Hospital, Hamilton.

GRELL WITH BILLIE CLARK

Walter Grell, who lately has been doing publicity for Dolly Dimples, juvenile comedienne

and monologist, last week completed arrangements and signed as press representative and second agent with Billie Clark's Broadway Shows, which have winter quarters at Terre Haute, Ind.

NEW YORK FAIRS HOLD BEST ATTENDED MEETING

(Continued from page 7) which represents fifty societies. Other officers elected were: Robert Seaman, of Jamaica, first vice-president; Irving W. Wasall, Ballston Spa, second vice-president; George R. Harrison, Albany, secretary, and Albert E. Brown, Albany, treasurer. The executive committee was elected as follows: Oscar W. Eubank, New York City; George M. Hewlett, Merrick, L. I.; E. G. Crandall, Altamont; George A. Taylor, Fonda; G. W. Jones, Stottsville; J. J. Finnegan, Norwich; David Miller, Penn Yan; Arthur B. Maytum, Fredonia; E. H. Long, White Plains.

The Banquet

The Hotel TenEyck was the scene of the agricultural societies' dinner and an elaborate menu, interspersed with talent furnished by Wirth & Hamd, New York booking agents, was enjoyed by over 200 members and guests. E. P. Botsford, as toastmaster, led the Lord's Prayer, which was joined in by all present, standing with bowed heads, after which followed the singing of "America". Will Robinson, of the B. F. Keith Boston office, sang several numbers and was followed by the Musical Hodges, these ladies and one man, in a musical mélange which scored heavily and won the plaudits of all present. Gertrude Van Dyke, songstress, sang several numbers in a pleasing manner, which called for an encore.

The first speaker introduced was the Hon. James H. Hamilton, secretary of State, who was followed in turn by Oscar W. Eubank, of the American Institute of the City of New York; Berne A. Lybke, Commissioner of Farms and Markets; Thomas J. Johnson; W. H. Goerber, secretary National Trotting Association, Hartford, Conn.; Judge George McCann, of Elmira, N. Y., and Matthew Joseph Riley, of the Matthews J. Riley Attractions. Larry Boyd was called upon by the toastmaster and told a few stories, causing no end of laughter.

Those attending were: Dr. A. D. Ames, Ellipticville; Wm. H. Abbott, Hamburg; John H. Artmann, Orange Co.; Herbert Bogardus, Greene Co.; Ray C. Brown, poultry judge, Hampton;

bany Co.; Fred B. Parker, Genesee Co.; Francis H. Packer, Hudson Falls; Joseph H. Pelton, Sullivan Co.; John C. Pratt, Batavia; William E. Pearson, Ithaca; Berne A. Lybke, Albany; B. J. Rice, Friendship; D. Bernard Ryan, Albion; Edgar Rowe, Nassau; Rufus P. Richtinger, Fonda; Lewis K. Rockefeller, Chatham; A. W. Robinson, Sullivan Co.; C. E. Roberts, Cobleskill; E. J. Roberts, Cobleskill; L. L. Reed, Oakfield; George W. Squires, Rensselaer Co.; Chas. Sheehan, Albany; W. Kelly Shock, Ellenville; Clarence R. Sperry, Boonville; Joseph Snyder, Altamont; M. W. Sheehan, Hudson Falls; Harry E. Swift, Cuba; W. W. Smith, Chenango Co.; Ward L. Snyder, Cobleskill; W. J. Stoddard, Lowville; Frank W. Smith, Warrensburg; Gilbert T. Seelye, Saratoga Co.; Clyde E. Shultz, Hornell; George A. Taylor, Fonda; W. J. Turnbull, Altamont; T. R. Tracy, Broome Co.; Akin S. Taitman, Albany; J. H. Underwood, Penn Yan; T. R. Van Hoesen, Rensselaer Co.; H. S. Varan, Altamont; C. M. Whoff, Richfield Spa; John A. Wert, Ogdensburg; Garry A. Willard, Boonville; Mrs. Garry A. Willard, Boonville; Frederick A. White, Boonville; D. H. Whipple, Altamont; John K. Williamson, Palmyra; Fred G. Walker, New York City; Newton G. Wheeler, Lacoma; John D. White, Altamont; A. Miner Wellman, Catskills; C. M. Watkins, Yates Co.; C. F. Wood, East Bethany; Irving W. Wiswall, Ballston Spa; D. F. Wightman, Otsego; R. H. Wheeler, Ithaca; Hon. Leon F. Wheatley, Hornell; F. L. Quaf, Cooperstown; Maurice Boorn, of Wirth-Hamid Fair Booking Assn.; Larry Boyd, Boyd & Linderman Shows; Barney H. Demarest, Newark, N. J.; George L. Dobyns, George L. Dobyns Shows, Fort Richmond, N. Y.; Will L. Davis, president Rutland Fair, Rutland, Vt.; Lew Dufour, Dufour Shows, Brockton, Mass.; Francis X. Dishey, of the attorney general's office, Albany, N. Y.; Oscar W. Ehrhorn, New York City; Ralph A. Hankinson, auto polo; Wm. R. Hicks, Sheesley Shows; James A. Hamilton, Secretary of State, Albany; H. B. Hassler, representing John C. Jackel, New York City; George B. Jackson, of Wirth-Hamid; Thomas J. Johnson, Chicago; Lincoln D. Kelsey, manager Farm Bureau, Albany; Mr. and Mrs. Frank J. Murphy, Murphy Attractions, New York City; Harry R. Morris, New York Circle League, Cohoes, N. Y.; Vera T. McCrea, Dairywomen's League Co-operative Association; Fred C. Murray, Theatre-Duffield Fireworks Co., Chicago; Jessie Lee Nichols, Newark, N. J.; Harry Rapp, American Fireworks Co.; Will A. Robbins, of B. F. Keith's Boston office; Capt. John

BRANCH OFFICE of The Billboard Established in DETROIT, MICH. With NORMAN E. BECK IN CHARGE Located in Detroit Savings Bank Bldg., Room 507 Members of the Profession Welcome

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TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



John Agee Putting on Circus for the Shriners

Widely-Known Circus Man Also Preparing His Own Show for Fair Dates

Chicago, Jan. 16.—John Agee was a *Billboard* visitor this week and announced that John's All-Star Circus will put on a big show for Zuhrah Temple, Minneapolis, the week of February 25. It will probably be the biggest circus the Minneapolis Shriners have ever had, all of which have been successfully furnished by Mr. Agee, and all have been successful. Owing to the uncertainties of the present season Mr. Agee did not go out on an indoor tour. The Minneapolis date will be the only indoor circus he will handle this season.

KANSAS STOCK SHOW TO RUN A WEEK IN WICHITA

Wichita, Kan., Jan. 16.—The eighth annual Kansas National Live Stock Show and the second under management of Horace S. Ensign opens January 28 for a week's run. Manager Ensign promises a most unusual exposition for this year. Every department of stock has had more entries than can be accommodated in the block-long Forum buildings. Dairy cattle, especially the Holstein, have been entered in increased numbers and that department promises to be one of great and new interest. Last year two mules were entered, this year there are eighteen of extra good stock. The horse is staging a comeback in this section and there will be a good display. The pick of the Southwest country and some from Northern parts will be here. A new departure is the combining of the chicken and pet stock show with the live stock display. The move has proven popular with poultry and pet stock men who have shown their appreciation by filling the rose room with exhibits.

MAHI TEMPLE CIRCUS Big Event Scheduled for Miami, Fla., in February

Miami, Fla., Jan. 18.—One of the most prominently outstanding special events in Florida during the next few months is the Mahi Temple Circus which will be staged here the week of February 18. The sponsor will be Mahi Temple of the Shrine and the affair will be under the direction of Noble Frank J. McIntyre, of the Ringling-Barnum Circus. All committeemen are working energetically toward the big success of the circus and with their aid and the big program of acts and other amusements being arranged for a gratifying reward for their efforts seems assured.

RHOADES ON PROMOTIONS In Connection With K. of C. Circus at Laporte, Ind.

Laporte, Ind., Jan. 18.—R. (Dick) Rhoades has been in the city the past two weeks handling the promotions for the forthcoming Knights of Columbus Indoor Circus, to be staged here the week of January 28 under the direction and production of the K. G. Harbuck Circus Company, which has headquarters at Detroit, Mich.

BRADNA & HARTZELL'S CIRCUS

Equestrian Director Fred Bradna, George Hartzell, of the Ringling-Barnum Circus, played to excellent business at the State Armory, Binghamton, N. Y., week ending January 12, under auspices of the American Legion, with their winter circus. Contracts have been signed with the head of the Legion here to have the show back for next winter. The Rochester (N. Y.) Legion sent a committee to Binghamton to see the show and immediately signed contracts for next season. Fred Binghamton the show had a small jump into Syracuse, where it played for the Shrine week of January 14, writes Herman Joseph.

LARGE CROWD AT FIREMEN'S AFFAIR IN NEW YORK CITY

New York, Jan. 19.—When the firemen of New York City welcomed their friends to the historic Madison Square Garden January 12, the occasion being the seventh annual entertainment and reception of the Uniformed Firemen's Association of Greater New York, Local Union No. 94, no finer tribute could be tendered the knights of the hose and ladder than was evidenced by the large number present.

DETROIT ELKS' CIRCUS-BAZAAR

Detroit, Jan. 16.—The Elks' annual Indoor Circus and Bazaar is slated to open January 28, for a ten days' run. No gate admission charges and the general public invited, is the keynote of the advance billing and the usual success is looked for by the committee in charge.

DELVEY ON SYRACUSE PROGRAM

Anbun, N. Y., Jan. 18.—In last week's issue of *The Billboard*, Fred Delvey and his animal circus were not listed among the acts on the program of the Tigris Shrine Circus in Syracuse this week, the act having been engaged at the last minute.

"SQUIBS" FROM THE JAMES DUTTON INDOOR CIRCUS

Jim Trask, of Jean Nadreau's Hawaiian Entertainers, was recently initiated into the Elks at Salisbury, N. C. During the evening he was presented with a bouquet of roses. Kitty says he was so excited he forgot his collar. Harry Rittley and wife have been enjoying their honeymoon with the show. George Clark is still full of pep. Harry Nelson, of Nelson and Nelson, made a new clown prop.—really, it looks like an enlarged mouse trap. Ruby Kallias sent her clown suit to the laundry and they returned it with this sign: "We do not wash tents." Fred Sterling is no longer "Fred". He is now "Jimmie Ringling". Becky Carlo, the "girl with the million-dollar voice", has been making them "sit up and take notice" the way she puts over her song numbers. New Year's Eve was enjoyed by the entire company as Manager James Dutton and wife gave a genuine treat by having Baudouin Teddy Carlo and his charming wife, Becky, make some real Italian spaghetti. "Mother" Dutton was missed by all at the New Year's party. The show played to good business in Salisbury at the Strand Theater, also in High Point in the new theater. Mr. Penny, a Greensboro Shriner, entertained all members to a chicken supper after the show.

J. C. ROBERTS CIRCUS CO.

Elk City, Ok., Jan. 15.—Elk City, under the auspices of the Elks, is the stand for the J. C. Roberts Circus Company this week. End, also under the Elks, follows this stand, with Ponca City, Guthrie and Oklahoma City to follow.

ACTS AT BURLINGTON CIRCUS

Burlington, Ia., Jan. 16.—Acts for the Moose Indoor Circus to open at Remey Hall Monday and continue through the week were furnished by the Indoor Circus Corporation of Chicago, and include the Three Savoyella Bros., Mortimer's flying ring act; Delmar, the Great; Louise Galy, character songstress; Three Frisco Riddlers, "Samantha Hopkins", a character sketch; the Aerial Savoyers and Grace Wilbur, juggler.

BATH ROBES!

THE FAMOUS "INTERNATIONAL" BATH ROBE!

The Banner Premium for INDOOR BAZAARS FAIRS SALESBOARDS Etc.

NO ROBES AT RETAIL

Two Sure-Fire Numbers

"ELECTRIC" Lady's "International" Bath Robe. Italian Blauket Cashmere, cuffs, pockets trimmed with high-grade, lustrous ribbon. Showy giraffe at waist. Flashy colorings: blue, green, grey, brown, etc. Sizes 38 to 48. Sold at extraordinary price, \$3.50 Each.

"FLASH" Man's "International" Bath Robe. Italian Blauket Cash. Steel Collar trimmed with silk cord. Three button down front. Showy giraffe at waist. An amazing wheel and salesboard article. Showy Italian colors, in blue, green, brown, grey, etc. Sizes 38 to 48. \$3.50 Each.

INTERNATIONAL BATH ROBE CO., 53-55-57 West 23rd Street, New York City

ELKS' CIRCUS

FEBRUARY 4-5-6-7-8-9, 1924—WEST PALM BEACH, FLORIDA

WANTED—Circus and Vaudeville Acts. Concessions on percentage basis. FRANK M. PETIT, Manager, Elks' Circus Headquarters, West Palm Beach, Florida.

BIG INDOOR CIRCUS-BAZAAR

LAFAYETTE, LOUISIANA 8-DAYS AND NIGHTS FEB. 2-9

HIPPODROME BUILDING—RIGHT UP TOWN.

WANTED—Circus Acts, Vaudeville Acts, Sater Teams, COLEGE BUN, anything that is legitimate. Headquarters 8524. All offers open. Phone 100. Good 100.00. Ad. for hotel for miles. Chamber of Commerce behind it. \$150,000 per day. Wire company. Miss 2942. Address.

TRADE BOOSTER WEEK COMMITTEE, or BILLY GEAN PRODUCTIONS.

LARKIN GOES ABROAD IN SEARCH OF NEW IDEAS

New York, Jan. 18.—The development of department store amusements has been making wonderful strides within the past few years, and bids fair to show marked improvement in the future. One of the men responsible is a great measure for putting this class of entertainment to the front is W. F. Larkin, who for many years has been chief of arts and operations for the Wanamaker store in the city. With each successive year, Larkin has succeeded admirably in presenting novelties which pleased the patrons of the store and it well gained the attention of some of the retailers of the indoor and outdoor show world.

OPENING ATTENDANCE GOOD AT DETROIT INDOOR CIRCUS

Detroit, Jan. 17.—The Metropolitan Big Circus, sponsored by the local police and fire departments and the postoffice carriers, opened in a "blaze of glory" Saturday night with a good attendance. Twelve vaudeville and circus acts are offered together with dancing and a snappy midway. An automobile parade is to be given away each night during the affair and all indications are heavy attendance. Madame Melvina with her high school riding elephant is featured. The Aerial Barbers, Doc Doby and his comedy elephant, the Melton Trio, acrobats Joe Lewis, clown; Fessie Bros.; Jenkins Bros., acrobats; the Thelma Mill-Troupe, Illinois and Company and Celest and Company, with a wire act, complete the program.

SHRINE SHOW AT CORSICANA

Corsicana, Tex., Jan. 16.—The Consolidated Circus Company, under the management of Jack Stanley and George Lovagrove, will open its season under the Shrine auspices in Corsicana February 4. The Shriners are enthusiastic in their support of the event. The neighboring Towns of Holla and Karen have signified their intention of being present with their ban and patrols. The show goes from Corsicana, Texas.

JANUARY 26, 1924

ALLAHAN AND PARTLAN TO AGAIN DIRECT YONKERS SHOW

Yonkers, N. Y., Jan. 18.—President James Allahan of the Yonkers Automobile Merchants' Association, has again secured the services of...

TACOMA ELKS' CIRCUS TO BE HELD JAN. 28-FEB. 2

Tacoma, Wash., Jan. 17.—The local Elks will have an indoor circus here January 28-February 2. Acts will be furnished by the World Amusement Company of Chicago...

PLAN MORE ENTERTAINMENT FEATURES FOR STOCK SHOW

Oklahoma City, Ok., Jan. 17.—Definite arrangements for the annual Southwest American Live Stock Show here the first week in March have been made at a joint meeting...

AMUSEMENT FEATURES TO BE ADDED

Fulton, Mo., Jan. 17.—The Fulton Automotive Dealers' Association has announced that one of the preliminary plans made for the annual automobile show here in early spring is to have a large tent and add new amusement features.

PORTLAND (ORE.) AUTO SHOW

Portland, Ore., Jan. 17.—Leading automobile dealers of Portland recently held a meeting and selected their spaces for display at the fifteenth annual Portland Automobile Show to be held at the public auditorium February 9-16, inclusive.

OWEN BRADY TO PARK

Auburn, N. Y., Jan. 16.—Owen Brady next summer to act as director of amusements at Island Park. Mr. Brady, who has been spending the winter in this city, has put on several successful indoor carnivals.

WALSH IN FORT DODGE

J. Walsh is promoting the Charity Bazaar to be staged in Fort Dodge, Ia., January 28-February 2 by the L. O. U. M. for the benefit of the poor of the city. The bazaar will close with a charity ball.

LEE AT PLAINFIELD, N. J.

New York, Jan. 19.—Vivian Lee, well known Eastern showman, will furnish the attractions at the side show for the Red Men's Indoor Circus at Plainfield, N. J., week of January 21.

Outdoor Celebrations

AERIALISTS OVERCOME BY ESCAPING GAS FUMES

Last week The Billboard received a report of an unusual accident which occurred during the recent engagement of the Clark Production Company at Hot Springs, Ark. The weather was extremely cold and four big charcoal heaters were installed to take off the dampness...

WATER CARNIVAL PLANNED

Anacortes, Jan. 15.—A committee of business men has decided to sponsor a water carnival next year on a date to be decided here probably in July or early in August. Previously it had been the intention to have the carnival on July 4, and this may yet be considered as the date. It is intended to make it an annual festival.

BICYCLE PARADES IN SOUTH

New Orleans, Jan. 17.—The Strevels has come back in New Orleans if the demonstration staged Saturday at First St. Onge, of the cycle trades association is a criterion. Riding six abreast, a procession fully a mile long proceeded up St. Charles avenue to Audubon Park, where prizes were awarded. Mr. St. Onge will conduct a bicycle parade in Mobile, Ala., next week.

REDUCED RATES TO MARDI GRAS

New Orleans, Jan. 18.—Reduced rates on round trip tickets during the Mardi Gras season will be in effect in territory east of the Mississippi river and south of the Ohio and Potomac rivers, including Washington and Cincinnati, on...

BUY Nationally Advertised PEARLS LA VEGA



The Concession trade has long been wanting this line. They are the class in Pearls and outstrip anything offered and at

THE SAME PRICE

you are now paying for non-nationally advertised lines. No. 203—24-inch Opalescent Pearls, with 11-K Diamond Safety Clasp, in velvet gift case, each containing \$150.00 retail value.

\$2.75 each

No. 204—Same as above, with sterling silver clasp, thousandths set. \$180.00 retail value, each containing \$200.00 retail value.

1.85 "

No. 217—24-inch Iridescent HIGH LUSTRE PEARLS, 11-K Diamond Safety Clasp, in combination jewel and gift case, containing \$200.00 retail value. We claim this to be the most elaborate Pearl Set ever offered to the concession trade.

5.95 "

Sample Assortment of the Above Three Numbers, \$10.00 25% cash with order; balance C. O. D.

LA VEGA PEARLS are known as the "Gold Tag Line." Attached to every string we ship is an embossed gold tag.

DAVIS CO., 356 Fifth Avenue, NEW YORK

WANTED FOR WANTED NAT H. NARDER'S INDOOR CIRCUS

CAN PLACE for ten weeks' work Lady Agents and Male Agents for Merchandise Wholesale. Also will book Grand Juries and Parades. WANT two Promoters who can deliver the goods. CAN USE a few more Circus acts that can double. Opening stands in Johnston, Pa., Jan. 26 to Feb. 2, 1924. All address NAT H. NARDER, care Merchants' Hotel, Johnston, Pa.

Wanted a Few More Concessions FOR MOOSE INDOOR FAIR at ASHTABULA, OHIO, FEB. 5 to 9

This is the first Indoor Fair ever held in Ashtabula. WANTED—Ribbon Girl, Kathryn Ashline, please write. Write CHAS. E. SHULER, 405 West Washington St., Sandusky, O.

Believes 1924 Will Be Big Year for Circuses and Carnivals

Editor The Billboard: The carnival season, especially those of the circus and animal, will experience one of the greatest years in 1924 if predictions for prosperity, especially in America's business, financial and professional life hold true. The year will be entering with a smile and, no doubt, prosperity will be in our midst by the end of the year. From all indications the year will be subject to better living conditions and wages now considered fair will be paid to the workers, but costs of foodstuffs and other necessities will drop.

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Claim Someone Is Using His Name

2801 West 42d Drive, Fort Wayne, Ind., Jan. 14, 1924. Editor The Billboard: Sir—Twice within the last month I have come to my notice that someone is using my name. In one instance I happened to be in New Orleans and the second time in Chicago. In both it was a matter of fact and without my personal knowledge at the time it happened.

"Many Towns Encourage Graft by Prohibitive Licenses"

Montgomery, Ala., Jan. 6, 1924. Editor The Billboard: Sir—While the majority of showmen are fighting graft, a good many cities and towns are encouraging it by prohibitive licenses for legitimate attractions. The town of Yonkers, N. Y., always had a high license, but not too high. When Mr. Miller was elected mayor the license on amusement went up as follows: Paragraph 35. Circuses and shows under canvas using not more than five hundred feet for transportation, \$30 per day, more than five and not exceeding ten cars, \$75 per day, more than ten and not exceeding fifteen cars, \$100 per day, more than fifteen cars, \$125, twenty or more cars, \$150.

Five Bros' Circus played there last October and paid \$75. The town of Yonkers, N. Y., has a license of \$100 per day for a circus. It is a prohibitive license for legitimate attractions. The town of Yonkers, N. Y., always had a high license, but not too high. When Mr. Miller was elected mayor the license on amusement went up as follows: Paragraph 35. Circuses and shows under canvas using not more than five hundred feet for transportation, \$30 per day, more than five and not exceeding ten cars, \$75 per day, more than ten and not exceeding fifteen cars, \$100 per day, more than fifteen cars, \$125, twenty or more cars, \$150.

Major Miller's son runs the plea show. (Signed) JAMES HAMILTON.

pieces, should play up a good story for every day during the engagement, so as to give the event a real local touch. There is hardly an editor who would refuse a story that has some local touch to it, and carnivals playing a city under auspices are real meat for a show press agent's news story if it is written in newspaper style. Many editors refuse copy that must be rewritten, but will at least read what is handed to them if properly prepared. (Signed) RAYMOND E. RUSSELL, 618 North Second Street. Former carnival man, at present city editor of The Daily Paragraph, Dennison, O.

BUCK-BOARDS

All sizes, from 100 to 4,000 holes. Race-board Boards, Poker Boards, Put and Take Boards, Circular and Square Knife Boards, Checkered and Sectional Boards.

Complex block containing a grid pattern and text: QUALITY HIGHEST PRICES LOWEST. You may not need Boards at the present time, but you should get your name on our mailing list so that you may receive our Descriptive Circulars and Price Lists of new Boards as fast as they are ready for delivery.

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STOCK PAPER FOR INDOOR CIRCUS

Large assortment to select from. Also have one-sheet Lithos for the Shriners, Elks, Eagle, Moose, K. of P. and Woodman of the World.

PROMPT SERVICE ON Dates, Banners, Heralds and Tack Cards

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AERIAL YOUNGS

Just back from a tour in Cuba. Our Double Trapeze and High Perch Act at liberty. Would like to hear from reliable Indoor Circus Managers.

AERIAL YOUNGS, 273 E. 3rd Street, Peru, Ind. SIX BIG NIGHTS Moose Charity Bazaar

IN ARMORY, FORT DODGE, IA., JAN. 28 TO FEB. 2, INC. AUSPICES LOCAL NO. 806. WANTED—Legitimate Concessions. No money games or buy-backs. WANT sensational Free Acts. Ajax and Emily, wire, J. WALSH, Crawford Hotel, Fort Dodge, Iowa.

COREY BAZAAR CO. Wanted to join on wire, Colored Cornet, Saxophone, Trombone Players for Orchestra; also Performers. All-year-around proposition. State lowest. Must deliver the goods. PALMIST, Concessions. Address E. S. COREY, Mgr., this week Graceton; next week Bakeron (Elmora P. O.); all Pennsylvania. Give 'em the information that you saw the ad in The Billboard.

VIRGINIA FAIRS' ASS'N MEETS AT RICHMOND

(Continued from page 7) Va.; Purcellville, Va.; Covington, Va.; Galax, Va.; Pearisburg, Va.; Culpoper, Va.; Lexington, Va.; Williamsburg, Va.; Lynchburg, Va.; Bedford, Va.; Hot Springs, Va.; Richmond, Va.; Petersburg, Va.; Danville, Va.; South Boston, Va.; Emporia, Va.; Martinsville, Va.; Appomattox, Va.; and Orange, Va.

Of the thirty-five fairs in the Virginia Association, twenty-seven were represented, thereby showing a very high percentage of attendance and interest in the convention and its findings. The next order of business was the fixing of the 1924 dates, which was done in quick order by Secretary C. B. Hilston, but few minor changes being necessary.

The question of membership committee, and the president's address were passed over for discussion of legislation, which the chair deemed a paramount issue.

J. Callaway Brown read the bill which had been introduced in Virginia designed to abolish a certain class of concessions in that State. "This," said Mr. Brown, "is a very vital thing to the fair men and showmen." "I think the matter should be taken up with the committee," said Col. Watkins, and he appointed a committee after a resolution was adopted, consisting of W. C. Saunders, Thomas B. McCaleb and others, to take such action as they deemed necessary for proper regulation of concessions at fairs.

Thomas B. McCaleb spoke at length on the necessity of action in the matter at once and the value of fairs for the growth of the State. L. Crawley also talked and made several timely suggestions.

Then the chair introduced Thomas J. Johnson, Commissioner of the Showmen's Legislative Committee, Inc., of Chicago. Mr. Johnson delivered a long address, which hit the mark he aimed at, namely, to get the endorsement of the Legislative Committee by the Virginia Association of Fairs.

Col. Watkins responded by asking for a rising vote of thanks, which was unanimously responded to.

J. Callaway Brown endorsed Mr. Johnson and a motion was proposed and carried, along with a resolution, to fully endorse the Legislative Committee by the Virginia Association.

The finale of all the discussion resulted in expressed co-operation of the Committee and Association and a vote of thanks by the Association not to look any carnivals in Virginia at fairs other than the "Certified Carnivals", all of which had to be members of the Showmen's Legislative Committee.

Mr. Johnson personally guaranteed "Certified Shows" to live up to all the requirements, rules and regulations of the Showmen's Legislative Committee, Inc. He appointed John M. Sheesley, Larry Boyd, Max Linderman, Herman Friedman representing the George L. Dolans (Shows), James C. Simpson, J. L. Cronin, Matthew J. Riley, William Gilek and Frank West to co-operate with the committee of the Virginia Fair Association in legislative and other matters of mutual interest.

Discussion followed, in which Mr. Johnson said 95% of the carnivals were "Certified Carnivals", and that the Legislative Committee endorsed the merchandise wheels when run under the ruling of the Committee.

It was A. D. Starling, president of the Danville Fair Association, who recommended and succeeded in having the Showmen's Legislative Committee endorse by the Virginia Association.

Edw. V. Breeden was of the opinion that the subjects under discussion were the most important phases of the meeting.

R. M. Jackson, president of the Cape Fear Fair, Fayetteville, N. C., said he favored the actions of the Virginia Association and would do his best to have the same endorsements carried over in North Carolina by its fair association. The move, he said, was most vital to the business, and showmen should work fifty-fifty with fair men for better fairs. He also called attention to overcharging the showmen for ground and concession spaces.

N. Y. Chambliss, secretary of the Rocky Mount, N. C. fair, favored the operation of a fair for the farmers' best interest. Horse racing and carnivals make a fair, was the closing opinion expressed by Mr. Chambliss.

T. B. Smith, of the Clinton, N. C. fair, stuck to his opinion that fairs and carnivals are necessary to each other for successful operation.

John M. Sheesley, in a short address, craved better co-operation between the fair and carnival men and hoped the fair men would not be lax and violate any of the rulings of the Showmen's Legislative Committee. He was loudly applauded.

Joseph G. Ferral endorsed the Showmen's Legislative Committee and told of the good the Showmen's Guild of England had done for the traveling attractions.

A few more remarks by the president and others and this session adjourned at 12:30.

Tuesday Afternoon Session

This session found the officers well prepared for business duties placed upon their shoulders and admirably defended all issues for the best interests of the association and its members. During the open forum much discussion was indulged in and several important papers were read.

The first speaker of the afternoon was Hon. George W. Koener, commissioner of agriculture and immigration for the State of Virginia. He said he was in favor of anything for the uplift of the fairs, and impounded upon his hearers the necessity for clean fairs, and trusted each member of the association would co-operate with this end in view. He went on at considerable length to give reasons why fairs should be developed in the State and the value of these institutions to the agricultural and manufacturing interests of each community and the commonwealth as a whole. He brought out the information that there are forty-two fairs in Virginia and wanted to see one in every county, and that some day they would be given aid from the State, which they justly deserved. He was pleased to hear that the showmen were cleaning up, but did not want to hear of any fair that was not clean and uplifting in all its various essential or auxiliary features. He said the spirit to excel in fair competition was good for all uplift movements and wished the fair men success and real prosperity for the coming season.

T. A. Felts said he had revised his opinion of carnivals since he had become active in the fair business, the last being his first year in the game. As president of the Galax, Va., fair he complimented his secretary, and closed with the stanch opinion that fairs advertised the town and county in which they are held, and that

COTE'S WOLVERINE SHOWS

ELMER F. COTE, Proprietor

Season Opens in Detroit Early in April

We are ready to contract and can place Hilston, Wer Show, Plant, with Band, Dog, Monkey and Pony Circus, Ten-in-One and Single Pit Shows. Showmen with your own outfits we will book you on very liberal percentage. We also have several Ferris and Outfits we will furnish showmen with ability.

WE OWN ALL RIDES, MERRY-GO-ROUND, WHIP, FERRIS WHEEL, AIRPLANE SWING.

CONCESSIONS all open (except Cook House, Juice and Ice Cream). WANT Merchandise Wheels, Flashers, Dart Games, Ball Games, Big Tom, Bowling Alley, Shooting Gallery, String Games or any Game of SKILL that's new.

POSITIVELY NO GRAFT OF ANY KIND TOLERATED.

WE WANT FREAKS AND CURIOSITIES For Two New Platform Shows on Auto Trailers

WANT Talkers and Grinders, Bosa Canvas Man that will look after and repair canvas. Ted Newman and Chas Stewart, get in touch with us at once.

HELP FOR ALL RIDES—Foremen and other help. Good pay and best of treatment. Help that can drive trucks preferred.

F. E. PILBEAM WANTS Cooks and Help for Cook House and Juice Joints. Address all mail and wires.

COTE'S WOLVERINE SHOWS

FRANK E. PILBEAM, General Manager, 3937 Michigan Ave. DETROIT, MICHIGAN. Phone, West 2806.

DYKMAN & JOYCE COMBINED SHOWS

WANT

HIGH CLASS ATTRACTION to Feature

Beautiful wagon front for same. Also Monkey Speedway, Freak Animal Show, Walk Through and Whip. Will finance any new or novel Attraction or Riding Device.

CONCESSIONS—Few more Grind Stores and Wheel exclusives open. Want experienced Lot Man; also Trainmaster. Address

DICK DYKMAN, Mgr., Lock Box 583, - - - New Orleans, La.

WANTED — Experienced American Palmist

for my beautiful Temple of Knowledge. Have exclusive rights on Show. Show routed into the best territory for our work. State all in first letter. Show opens March 1st. Address SARAH LEE, Lock Box 583, care Dykman & Joyce Shows, New Orleans, La.

fairs should be improved in every way to tend to the creation of farmer interest.

Col. Watkins read the paper by J. B. Underhill on "Should the Standard Farm Publications Be Required To Pay for Their Privileges as Concessionaires?" It brought out much discussion. John E. Moncaster condemned the so-called "sheet-writers" as a menace to fairs, but favored proper credentials from standard publications' managers way in advance of fair dates if they wished to appear on his grounds. On this score C. B. Ralston read Rule 42 of the International Association of Fairs and Expositions, this, Col. Watkins said established it as necessary for publishers to show credentials.

J. Callaway Brown spoke of "Successful Fairs Without a Race Track". He claimed the Bedford, Va., fair to be an exceptional one and recommended the "baby bee" development and a school fair department as essential. He stood stanch for clean entertainment and intrenched sentiment that no fair could be a success without carnivals, free acts, music and fireworks. He wanted each member of the association to co-operate and each year inform the secretary of the association of new features tried out and found successful. This may result in the establishment of an "idea bureau" for the exchange of ideas among fair men.

W. C. Robinson was of the opinion that all fairs should be operated on a plan tending to promote interest, as voiced by E. T. Felts.

George Hamid told of how the firm he represented had been working on a plan for an idea bureau of special features and that it had written to all the fairs in the country on the subject and had received most liberal responses. He offered to send any secretaries of the fairs in the Virginia Association such information as they might desire at any time, free of cost.

Col. Watkins recommended special features, liberal premiums to high-school children exhibitors, and said all received premiums at his fair. He said the baby show was a strong feature and that "child handiwork" exhibits proved of great value to any fair. At this point a member inquired, "What do you give babies?" to which the Colonel retorted, "Milk".

J. N. Montgomery said that Ford Day on the Norfolk fair grounds doubled the receipts on Friday last season. He gave prizes for the oldest Ford car, the most dilapidated Ford car and the car containing the most unique passengers, and so on.

Edw. V. Breeden recommended a Ford Day and described the details of a Ford "head-on collision" he put on his grounds at Orange, Va., the last day of his 1923 fair, one car being named "Henry" and the other "Lizzie". He recommended showmanship in the handling of the advertising, the auction of the cars after the wreck and in the presentation of the "stunt".

John E. Moncaster related his experiences with a clay pigeon shoot and said it was a successful feature.

H. E. Menrs read a paper on the drawing power of harness racing.

It was brought out at this session that doubt existed in the minds of many present, i. e., that some things should be threshed out more fully.

Several referred to the resolution passed at the morning session that the Showmen's Legislative Committee had been unanimously endorsed and the co-operation of the Virginia Association had been guaranteed and that the Virginia Association of Fairs had gone on record for clean fairs and the chair did not see wherein a lack of understanding should exist. T. E. Felts said all matters should be threshed out to the end. This brought Col. Watkins to his feet and after asking J. N. Montgomery to take the chair he opened up with: "I have not lost faith in the reputable amusement man and have never for once doubted the sincerity of members of this organization. The life of the organization depends upon right conduct and co-operation. A definite resolution has been passed and we shall abide by it to the very end. I am not in favor of any spy system or censorship over the fair men of this association, and if a spy should come to my grounds I would take him by the collar and throw him off." Col. Watkins asked for special charges against the fair claimed to be violating laws in Virginia, but the gentleman said he had no specific charges, but believed the bill now in the Senate and Assembly of Virginia emanated from the locality mentioned by several during discussions of the morning and afternoon.

Following a few minor discussions were indulged in and this session adjourned.

The Banquet

A large number of notables of the fair and amusement world gathered in the assembly hall of Murphy's Hotel Annex Tuesday evening at 7 o'clock to a splendid repast prepared by the hotel management under the direction of the social and entertainment committee of the Virginia Association of Fairs.

At the honor table were Col. H. B. Watkins, John M. Sheesley, Thomas B. McCaleb, J. Callaway Brown, C. B. Ralston and Thomas J. Johnson.

Col. Watkins started the two-hour festivity with a reference to one of those "you-know-how-let-goes" addresses, which he laughingly put over; paid a high compliment to the ladies who graced the occasion, and then charged the men that if every one did not deport himself properly he would be fined a season's earnings. After craving the hope it would be just a regular family gathering, one of good fellowship and Virginia hospitality and an evening of pleasure and profit long to be remembered by those present, he called on the first speaker of the evening and amid the clashing of dishes and laughter, he introduced Larry Boyd, who responded by saying he could not "speech-make" while eating oyster cocktails.

Next on the program was a song entitled "Let the Rest of the World Go Fly (We Do Not Care To See It)", in which all joined, led by Billy Klein.

C. B. Ralston sang "April Showers", and before he was all thru he was doing a solo.

Col. Watkins then requested all to identify themselves on a card which was distributed by Minor Bell of Staunton, Va.

Fred Terry talked of his high regard for the men in the fair and exhibition business. He put

over a most constructive idea by asking for the consideration of those present as to an organization of county fairs which he hoped would result in a national association of district and county fairs. He closed to a good hand after saying he had been trying to develop the idea for the past seven years, and A. P. Sandies, of Ohio heartily endorsed the idea.

George O. Green, of The Clifton Forge (Va.) Daily Review and assistant clerk of the Virginia House of Representatives, gave many constructive ideas to the fair and showmen, gave a strong plea for clean fairs and clean entertainment. He closed by praise for the fairs as a civic asset.

James C. Simpson was called on by the toastmaster to tell why he was present. He sat down after a few remarks out of which he brought laughter.

William Judkina Hewitt delivered a nonsensical monologue.

Matthew J. Riley delivered a story and closed with his famous "I don't know". It was afterward said that his was the best talk of the evening because of its hard, common-sense termination.

Thomas B. McCaleb told a story. Billy Klein, next on the program, passed censorship of Col. Watkins with a line or so of humor.

Thomas Kivlighan, Jr., of The Richmond News-Leader, stressed upon the value of fairs to advertise communities and how many fairs failed because of the lack of proper newspaper advertising or consideration of co-operation of the fairs with their local and State papers.

John M. Sheesley told a story he heard William G. McAdoo tell during the time he was in Los Angeles recently. It was a good laugh.

R. M. Jackson, president North Carolina Association of Fairs, said he was glad to be present, but was not prepared for a speech.

J. Callaway Brown said it was hardly fair to ask him to speak after he had been making so many motions in the business sessions of the day.

Thomas J. Johnson paid high compliment to Col. Watkins and the Virginia Association of Fairs. After making recommendations to fair men and touching on national issues he expressed the hope that all fair men would be at the next meeting in Chicago.

Col. Watkins made a strong plea for greater co-operation between the fair and carnival showmen.

Nellie Smith, the only lady called on during the evening, said she had no speech, but was very glad she was present.

A. D. Starling, president Danville (Va.) Fair Association, told the difference between a preacher and an "extorter" as defined by a colored man. Said he would do a little "startling" and after briefly joking with the toastmaster he complimented the showmen on the wonderful strides they have made in the last few years. He also complimented the women folk of the profession, and closed with a big boost for the Showmen's Legislative Committee.

Larry Boyd made the closing talk, telling Sir Harry Laurier's plea for the Rotarian spirit at a recent Chamber of Commerce dinner at Ottawa, Canada. Larry got a laugh when he said the one who laid out the program would make a good circus man, because he knew enough to put the elephants at the tail end of the parade. He closed by endorsing the Showmen's Legislative Committee and asking for better co-operation and good fellowship among showmen and fair men.

At the request of the toastmaster every one in the room stood up for a half minute with bowed heads in honor of Lem P. Jordan, vice-president Virginia Association of Fairs, who was seriously ill in a sanatorium at his home city, Suffolk, Va. Mr. Jordan is one of the most popular men in the fair business and was again re-elected vice-president of the Virginia Association.

After two hours of feasting, fun and frivolity and a few remarks by Col. Watkins hoping for success to all for 1924 and wishing to see them all again in 1925, the folks left the hall after voting it a lovely evening.

In Attendance at the Banquet

- J. B. Suddeslecker, Greenbrier fair, Lewisburg, W. Va.; H. Hollinger, Rockbridge county fair, Kerris Creek, Va.; T. E. Fuldaier, Rockbridge county fair, Lexington, Va.; George F. Milne, Bath county fair, Hot Springs, Va.; M. B. Golden, Loudon, O.; B. R. Hooper, Allegheny county fair, Covington, Va.; Fred C. Murray, New York; William Gilek, New York; W. L. Talscott, Greenbrier valley fair, Lewisburg, W. Va.; M. L. Bell, Staunton, Va.; Edward Oliver, Washington, D. C.; J. W. Bailey and B. M. Garver, Emporia fair, Emporia, Va.; E. L. Williams, Culpoper fair, Culpoper, Va.; E. M. Abner, Cincinnati, O.; George O. Green, publisher Daily Review, Clifton Forge, Va.; Z. S. Smith, Marlinton fair, Marlinton, W. Va.; Owen H. Easley, Henry county fair, Martinsville, Va.; John E. Moncaster, C. L. Giffin and Lewis W. Barnaby, Rockville fair, Rockville, Md.; E. R. McCann, Winchester fair, Winchester, Va.; Thomas J. Johnson, Chicago, Ill.; J. Callaway Brown, Bedford fair, Bedford, Va.; James F. Victor, New York; Harry B. Hanger, New York; William Zeldman and James H. and Mrs. Simpson, Portsmouth, Va.; Leo Hamilton, Chicago, Ill.; Max Linde man, Cape Fear fair, Fayetteville, N. C.; William Judkina Hewitt, New York; Ralph A. Hankinson, New York; George B. Jackson, New York; W. H. Hines, Suffolk, Va.; Mr. and Mrs. Charles H. Pounds, Richmond, Va.; Joseph D. Ferral, Port Richmond, N. Y.; Matthew J. Riley, New York; Billy Barney H. Demareat, Newark, N. J.; Billy Klein, Suffolk, Va.; P. H. Carr, Philip O. Sells, Richmond, Va.; Mr. and Mrs. Robert A. Norman, Norman Chambliss, Rocky Mount fair, Rocky Mount, N. C.; John Paul Flannigan, Youngstown, O.; W. F. Bennett and W. W. Wilkins, Halifax county fair, South Boston, Va.; John Serpio, Jersey City, N. J.; H. E. Menrs, Keller, Va.; Frank West, Greensboro, N. C.; K. E. Moore, president Norfolk fair association and president Norfolk Tent & Awning Company, Norfolk, Va.; W. L. Otry, Bluefield fair, Bluefield, W. Va.; J. N. Montgomery, Norfolk fair, Norfolk, Va.; F. A. Conley, Norfolk fair, Norfolk, Va.; T. B. Smith, secretary fair, Bluefield, W. Va.; Mr. and Mrs. Larry Boyd, Richmond, Va.; Thomas Kivlighan, News-Leader (newspaper), Richmond, Va.; Mrs. John M. Sheesley, Richmond, Va.; A. D. Starling, president Danville fair association, Danville, Va.; George Hamid, New York; Edw. V. Breeden, secretary fair, Orange, Va.; P. D. Fuller, Ithaca, N. Y.; John C. Moore, New York; Fred Terry, Indianapolis, Ind.; Mr. and Mrs. I. J. Polack, New York

W. Hays, Suffolk, Va.; Edw. K. Johnson, Philadelphia, Pa.; Frank J. Haggerty, New York, N. Y.; L. Grandy, Norfolk fair association, Norfolk, Va., and others.

Second Day Session

The second day's session was called to order seven o'clock Wednesday morning by Col. H. Watkins, who found the secretary promptly in his chair ready for the day's business. The attendance was very light and the speaker's chair very empty but the program of the showmen and bookers was not taken to the meeting time. He talked straight from the shoulder and said that they came together annually for business meetings and were intended to be helpful to the fair and showmen alike, and that they did not assemble for the personal gain of individuals, but for the good of the fair and amusement industry. He closed with the hope that such action deserving of criticism would not again be necessary at future meetings of the fair men, showmen and bookers.

The secretary then read his annual report, stating among other things that the association was organized seven years ago and now comprised a membership of thirty-six persons for Maryland, West Virginia and Virginia, and hoped for future progress and greater membership as time went on. Many brilliant talks, opening and closing of the session, which adjourned at 1:25 after the election of officers for the ensuing year.

A. B. Graham, extension expert United States Department of Agriculture, Washington, D. C., spoke without notes or prepared paper. He headed his subject, "Educational Exhibits," masterfully and received high praise from the chair at its conclusion, preceded by strong and loud applause from those present. Among the strong points brought out were the fact that the public was a servant as well as a master and that all had to eventually bow to public opinion. He said he had visited a number of fairs in Virginia on different occasions and was pleased to note the wonderful progress some of them had made during the short period of existence, and he hoped for an increase in the number of fairs over the State.

Favoring the combination of education and entertainment (combined), as he termed it, he encouraged as clearing houses for the larger fairs of the State. He spoke at length on comparative exhibits and of the hazard of embarrassment of making children competitive to the older folk for premiums, saying this could be remedied by proper age and development classification. He said in closing that the community fairs would enable local talent to break thru its own mediocrity and that it was only a matter of time when a community exhibit would stand from the community fair to the district, county and on up to the larger fairs of the country. He also complimented the showman for the progress in the uplift he had been making and hoped for further development of the entertainment features of the fairs.

Col. Watkins cautioned all to be prepared for eventualities and later full power was invested in the committee by a unanimous vote. As a matter of information C. B. Raiston informed the fair men that 2,000 men were directly and intimately interested in the fairs in Virginia.

The next in order was the election of officers. Col. H. B. Watkins was elected unanimously as president for another term, making his eighth in this position. He wanted a younger man in, but consented he said, because he did not think it best for the association's interests to leave them at this crucial moment. These were practically the words of C. B. Raiston, who declined the secretaryship, but was elected also unanimously. W. C. Saunders, Richmond, elected in place of C. H. Howard, who is retiring from the fair business; Thomas B. McCall, Covington; Lem P. Jordan, Suffolk; and T. L. Felts, Galax, were unanimously elected vice-presidents, the latter in place of McCall Patton, who is retiring.

The next under discussion was the meeting place for 1925. Invitations were received from Roanoke, Petersburg and Lynchburg, and each had ardent supporters, but finally Lynchburg was selected with all in harmony. The dates are to be determined later this year.

The meeting adjourned at 1:25 until the 1925 convention opens in the Hill City.

Advertisement for Lackawanna Photo Knives. Text: "If Your Jobber Cannot Supply You With 'LACKAWANNA PHOTO KNIVES'". Includes an image of a pocket knife.

Advertisement for The Victoria Exposition Shows. Text: "THE VICTORIA EXPOSITION SHOWS WANT FOR THE SEASON OF 1924". Lists various show types like Freak Animal, Midgets, Fat People, etc.

Advertisement for Pen Demonstrators. Text: "PEN DEMONSTRATORS BUY DIRECT FROM MFG". Includes an image of a fountain pen.

Advertisement for Parker 2-Abreast Merry-Go-Round. Text: "For Sale, Complete Parker 2-Abreast Merry-Go-Round 1921 Model, in A-1 condition, with Wurlitzer Organ. Terms to reliable party. Address WM. McKAY, 906 Esplanade Avenue, New Orleans, La."

Parson Jo Durning was frequently seen in the gatherings in the lobby of Murphy's Hotel. He is wintering in Richmond and for the present is doing publicity and special promotions for the Labor Temple Indoor Circus to be held in the Coliseum. He has not signed with a carnival yet.

Mr. and Mrs. Phil O'Neil, concessionaires Greater Sheesley Shows, wintering in Richmond, were visitors at the convention. J. L. Cronin came in from Roanoke, Va., and represented the J. L. Cronin Shows. He is wintering in that city.

George S. Marr arrived from North Carolina, his home State, where he had been attending various fair meetings. He reports having closed several desirable fair contracts for the Otis L. Smith Shows, of which he is business manager. After finishing work South he will go to the winter quarters of the shows at Wilkes-Barre, Pa.

Among those to join the Showmen's Legislative Committee, Inc., during the meeting of the Virginia Association of Fairs were the owners and managers of the Wise & Kent Shows, Frank West Shows, Scott Greater Shows, Oliver Home Celebration Shows and Matthew J. Riley Shows.

Mr. Curtin, concessionaire Greater Sheesley Shows, was confined to his home in Richmond with a slight illness. Robert Golden, local correspondent of The Billboard, represented the Times-Herald, the morning newspaper of Richmond. He until recently was a City Hall reporter, but when the change of management of the paper took place he was put on the editorial staff. He interviewed Thomas J. Johnson of the Showmen's Legislative Committee.

John M. Sheesley entertained Mr. and Mrs. Larry Boyd Tuesday evening at dinner in Murphy's Hotel. Charles H. Pounds and Mrs. Sheesley were among the others present. It will be recalled that Richmond is the home city of Mrs. Boyd.

James F. Murphy was asked for, as was James M. Benson. It will be recalled that at the last meeting Mr. Murphy was among the prominent ones present. Max Adams, former well-known concessionaire, arrived Monday from New York on the same train with Mr. and Mrs. Irving J. Polack, Max Linderman, Joseph G. Ferral, William Judkins Hewitt and others.

J. J. Reiss of the Zeldman & Polle Shows attended from winter quarters at Portsmouth, Va. William J. Hillier was expected from the same city, but did not get in. James E. Finnegan is wintering at Murphy's Hotel, Richmond. He is now in the merchandise with a concession business and will play the Labor Temple Indoor Circus with coffee and aluminum ware. He will be with the Greater Sheesley Shows.

Col. J. B. Watkins awarded the midway contract for the Danville (Va.) Fair to the Greater Sheesley Shows. Nellie Smith came in from St. Petersburg, Fla., representing the Roy D. Smith Attractions of Chicago. She closed many contracts for the firm's Ferris Wheel, Clio and Scotch Highlanders Band. She reported W. E. Franklin is spending the winter in St. Petersburg and in fine health.

Melville, Inc., New York; Frank J. Haggerty, Polack Brothers' Circus, New York; L. McAlbee, Scott Greater Shows, Cincinnati, O.; Ed Oliver, Oliver Home Celebration Shows, Washington, D. C.; C. F. Watumf, Brown & Dyer Shows, Miami, Fla.; H. A. Josselyn, Zeldman & Polle Shows, Portsmouth, Va.; Frank A. Conley, Radcliffe Chautauque, New Orleans, La.; and Norfolk, Va.; Leo Hamilton, World's Amusement Service Association on Chicago, Ill.; Fred C. Murray, Theatre-Duffield Fireworks, Inc., Chicago and New York, and William Zeldman and James C. Simpson, Zeldman & Polle Shows.

Jack King of King Brothers' I. X. L. Ranch Wild West stated that they might go with a carnival the coming season, but had not signed up yet. Col. H. B. Watkins, president the Virginia Association of Fairs and A. D. Starling, president Danville (Va.) Fair, were noticed in conference with Thomas J. Johnson on a dinner occasion.

Owen R. Easley, secretary Henry County Fair, Martinsville, Va., reported a fine fair the past season and that his association planned one with many improvements for 1924. It was reliably reported that the fair grounds at Harrisonburg, Va., were for sale and that unless private enterprise took hold soon it would be very doubtful if that city would have an exhibition this year. The fair at Charlottesville, Va., is a probability, but the reports have it that nothing had been settled regarding this year's event.

The Roanoke (Va.) Fair is said to be a privately owned enterprise. It is not a member of the Virginia Association. It is said to be very successful. William Glick and M. P. Golden did good work for the Bernard Greater Shows and report closing contracts for a number of fairs in West Virginia and Virginia. Mr. Glick left for Baltimore and New York.

Frank West and Harry Ramish said that the Frank West Shows closed more contracts for North Carolina fairs than any other carnival represented at the Richmond meeting. They left for Greensboro, N. C., and the South. C. R. McCann, secretary of the Winchester (Va.) Fair, is a quiet, easy-going business man, who has the interest of his home city deeply at heart. He hopes to have a better fair this year than ever before.

C. B. Ralston wrote a song while at Richmond, entitled "The Whole World Seems to Be Waiting and Waiting for Tips"—and for what he says, as there is need for better service in all lines of business. Joseph G. Ferral interested a number of carnival and ride men in his European rides and a number of them will visit his plant at Fort Richmond, N. Y., in the near future.

Col. H. B. Watkins said he was still of the opinion the world needed democracy which will "democ" and not so much propaganda that will do so. Fred A. Lewis, Jr., son of the famous show builder of Richmond, visited in the lobby of the hotel. Richmond is the home of his father, who is on the Rubin & Cherry Shows, Inc., Montgomery, Ala.

K. E. Moore of the Norfolk (Va.) Tent and Awning Co. reported taking orders from showmen for a large number of tents to be delivered early in the season. He asked for James F. Murphy. Harry A. Moore, well-known ride manager, talked of old times and along with Elmer S. Cohn and Joseph Redding seemed to enjoy himself. He will doubtless be with the Greater Sheesley Shows.

William Wilkins said he was not ashamed to say that his fair was among the best in the State. David A. Wise of the Wise & Kent Shows, accompanied by General Agent Charles A. Abbott, came in early from Atlanta, Ga., and participated in the big dolings on all occasions. Mr. Wise said: "What else can be done? So his shows joined the Legislative Committee."

Advertisement for \$1.50 Sellers Cut Silk Ties. Text: "\$1.50 SELLERS CUT SILK TIES \$4.50 Dozen PURE SILK - OPEN END". Includes a small image of a tie.

Advertisement for The Golden Dreams. Text: "The Golden Dreams 'THE NOVELTY PRIZE CANDY PACKAGE PAR EXCELLENCE'". Lists various candy packages and prices.

Advertisement for Wanted-Billposter. Text: "Wanted-Billposter Good, reliable Billposter wanted who can keep plant in A shape. References required. O. G. MURRAY POSTER ADV. CO., Richmond, Indiana."

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ATTENTION, CARNIVAL MANAGER, CELEBRATION AND BAZAAR PROMOTER, ETC.—If you are looking for the best material from Fraternal Organizations, Churches and various other sources requesting information pertaining to the operating of fairs, bazaars, celebrations, etc., for the purpose of raising money, we are an operating with our customers and have gone to the expense of establishing a department that will enable us to keep in touch with you and furnish you full particulars regarding these projects. If you will send us your name, address and the counties that you work we will gladly look over all prospects in your territory without cost or obligation on your part.

AMUSEMENT NOVELTY SUPPLY CO., now occupying our 3-story building at 434 Carroll St., Elmira, N. Y. SAM GRAUBART. MAX KENNER.

MICHIGAN FAIR MEN HAVE GREAT MEETING

(Continued from page 6) varieties of farm products and breeds of live stock that are of little value to Michigan farmers. His talk was well received and at its conclusion a resolution was adopted endorsing the suggestion of the association to expand the fair work and cooperation extended the fairs by Mr. Watkins, A. C. Caron and the Department of Agriculture.

Adjustment was taken for Luncheon and at 1:45 the members recessed. Perry E. Powers of Ionia was the next speaker of the afternoon, his subject being "Are Fairs Functioning Property With Their Agricultural and Horticultural Exhibits?" It was Mr. Powers' belief that they are not, altho he stated that there has been substantial improvement in many respects during the past few years. He urged a re-arrangement of programs to produce an evenly balanced fair that will be a real educational institution and at the same time furnish wholesome entertainment for those who attend. He earnestly urged a complete elimination of all entertainments, "travelling minstrel shows" and "individual opinion," he declared, and made a strong plea for a fair with the entire family may attend with profit and pleasure.

F. A. Bradish was programmed to speak on "The Possibilities of Pageants and Style Shows as an Attraction, and Their Effect on Admissions." He stated, however, that as he had not expected to be present he had not prepared a paper and therefore asked to be excused. He stated that, while he had had little experience with pageants, he was convinced from what other fairs had done with them that they were a very worthwhile attraction. Historical pageants, in which many local young men can take part, will swell attendance. It has been proved, Mr. Bradish declared. He stated that his home town, Adams, would in three years celebrate its 100th anniversary, commencing on the occasion. President Harris spoke strongly in favor of pageants. "Interest the people, the merchants, the farmers," he said.

Mr. McCall of Ionia, Mich., stated that Ionia last year staged a pageant for three nights, five or six boys and girls from each township in the county taking part in it, and that it proved a great success, swelling attendance at the fair and clearing \$1,000 profit. "Traverse City and Bad Axe were other Michigan cities that had successfully staged pageants."

John Arendshorst of Holland, Mich., was the next speaker and he told succinctly some of the methods used by the Holland Fair to manage the gate receipts. First of all, he said, get a congenial fair board and one that will attend meetings. He told what had been done by the Holland Fair in the past ten years, during which time dilapidated buildings have been replaced by first-class structures, repainted white and the plant has been made a credit to the association.

A. C. Caron, of the Michigan Department of Agriculture, spoke on the work of the department in connection with fairs and pledged the department's hearty cooperation. O. Hubbert spoke on "Who's Responsibility Should the State Have?" and the fact of its Appropriation in the arrangement of premiums and the display of fairs. A. McCall sold a tribute to the work of the boys' and girls' clubs and their influence on future fairs. This ended the afternoon session.

The association endorsed the movement of the Showmen's Legislative Committee for cleaner midway shows in the following resolution: "We, the representatives of fairs of the State of Michigan, endorse their movement and agree to operate nothing but clean shows and entertainments in every particular, and we will only give attention to operating in accordance with the efforts for cleanliness and decency laid down by the Showmen's Legislative Committee."

At the closing session, the resolution was adopted and passed as given. At the closing session, which took place concurrently with the banquet, there was a general discussion of a number of fair problems. Extra fairs could not be present and sent its notice. Barney Rainford spoke on "Can We Afford the Best of Fair Attractions by No Suggestions." There were all sorts of good things on the banquet menu, and all present

Advertisement for a target machine. Features a cabinet, target, and machine. Price: \$10.95 EACH. Special time-limited offer: Regular \$35.00 Value. Hot P-Nut Machine Co., 1632 S. Austin Blvd., Chicago.

Guests at the Banquet. Guests at the banquet included the following: E. R. Danielson, Harry E. Bauer, Dr. T. W. Bass, J. H. Brunnick, James J. O'Rourke, Charles W. Pool, W. W. Simpson, Emma Prahl, J. P. Furbanagh, Wm. H. Smith and W. R. Melton, Wood of Lincoln, T. H. Wake, Seward, W. B. Penning, Union, H. J. McLaughlin, Doniphan, George Jackson and E. E. Hedgecock, Nelson, E. C. Houston, Tekamah; Frank Moyn, O'Neill; David Kaufmann, Grand Island; Kenneth C. Fouts and E. M. Baumann, West Point; J. A. Boyd, Kearney; John McMillan, Grand Island; W. H. Arnold, Bartley; William Prahl, Pierce County; E. P. Schroeder, Benkelman; Charles Grimes, Chambers; J. A. Denton and E. D. Solomon, Bladen; John A. Ehrhardt, Stanton; M. P. Clarey, Lewellen; Frank Stanley, Ringgold; P. P. Ceder, Genoa; E. Smiley, Seward; E. R. Davis, Hastings; I. D. Tolon, Ord; G. McCarthy, Omaha; Geo. J. Vielmeyer, Stapleton; John Gilkerson, Gordon; E. J. Mitchell, Deshler; Warren Jeffers, Aurora; A. W. Lamb and E. G. Lamb, Albion; Chas. Graff, Hancock; E. R. Purcell, T. T. Varney, Sr., and T. T. Varney, Jr., Broken Bow; H. S. Webster, Tekamah; Otto Nohzy, Oakland; John L. Quig, O'Neill; Mrs. W. H. Arnold, Bartley; L. N. Rly, Loup City; M. H. Freas, Beaver City; Jos. Voshler, Alma; C. D. Stearns, Beaver City; John F. Kuhlman, Johnson; Carl J. Brock, Tecumseh; A. W. Atkins, Bridgeport; W. G. Bartlett, Stockville; A. Krikac, Butte; Charles Doherty, St. Paul; A. J. O'Malley, Greeley; Geo. E. Davis, St. Paul; B. Widdle, Genoa; C. S. Hawk and D. G. Smith, Chadron; Jacob Sass, Chalco; E. B. Smith and Joe W. Ledom, Gordon; Harold G. Worthington, Aurora; Harvey Hobart, Omaha; N. M. Buchtel, Clay Center; Joseph Mattern, Winnetoon; Carl Higer, Pierce; Dr. I. W. McEachron, Geneva; Elmer Henry, Hartington; S. W. Kinsinger, Hayes Center; E. H. Ely, Auburn; G. E. Coddington, Auburn; Roy Reed, Auburn; William Johnson, Minden; R. M. Wolcott, Central City; A. H. Miller, Kennard; J. F. McArdle, Omaha; Joseph Roberts, Fremont; H. L. Lehman, Culbertson; J. P. Porchedder, Danville, Ill.; Hy Muhlengke, Geneva; James Alderson, Elgin; William Engelke, Pan-Am. Fireworks Company; R. H. Peters, Omaha; Henry Kuhl, Bloomfield; Ed Caya, Bloomfield; Guy Case, Geneva; Alphonse Lanimers, Hartington; F. D. Radke, Lincoln; K. C. Gifford, Walthill; Ed. Vannier, Hedreth; Thomas Reed, Auburn; Hiram Myers, Lincoln; W. W. Cole, Omaha; W. E. Youngston, Minden; John Clifton, Albion; Harry Reed, Henderson; Edward Noyes, Valley; J. P. Rhen, Arlington; W. H. McCallin, Jr., David City; W. M. Pyre, Pawnee City; Charles Newcomer, Gozola; H. P. Wilson, Geneva; J. Wells, Geneva; J. T. Riegin, Hastings; Fred McClelland, North Platte; Ed. Holder, Sioux City; Wayne Groves, "The Horseman", Indianapolis; C. W. Martin, World Amusement Service Association; Harold Hughes, Lachman Expositions Shows; H. F. Noyes, Western Vaudeville Managers' Association; J. C. McCaffery, Western Vaudeville Managers' Association; Frank Van Brocklin, Regalia Manufacturing Company; Ralph Rhoades, of Rhodes Fireworks Company; V. Sellers, Sioux City Fair Booking Office; H. P. Haynes, of Associated Free Attractions; Harry E. Bauer and Lee Cohn, Lew Rosenthal office, Dubuque, Iowa.

thoroly enjoyed it. Several entertainment features, furnished by Pete San, of the Sun Booking office, added to the evening's enjoyment. The Thursday Sessions. Thursday's sessions were devoted almost wholly to the agricultural and live stock end of the fairs. They were held at the Michigan Agricultural College, a short distance from Lansing, and speakers assembled by invitation in their several lines discussed the various departments of the fair. The discussion was taken on a tour of inspection of the college. At the closing session Mrs. Lillian S. Sells was attended to, followed by the following: W. B. Harris, Jackson, president; F. A. Caron, Ionia; J. H. Vandever, North Platte; E. E. Wysocki, Hart; Earl W. Martin, Ann Arbor; and Frank Hind, Charlevaux, vice-president, and Chester M. Howell, Saginaw, secretary-treasurer. Noticed at the Convention. Among the concessionaires, attraction men, showmen and others interested in fairs present at the convention were the following: Rice and Rice, chair balancing act; Mr. Cook, greyhound racers and running horses; Elmer B. Biehn, Bobb on Attractions; Charles B. Biehn Brothers, combination of live acts; Clara Miller, dog and pony act; Mr. Sudder, Fair Hill's Wild West; Lew Boscobell, Lew's Sun's Booking Agency, Dubuque, Ia.; Pete San, Sun Booking Exchange, Springfield, O.; Felix Hill,

Advertisement for South Bend Knives. Features a pocket knife and promotional text. Text includes: 'THE SOUTH BEND SPECIAL', 'Who takes these beautiful decorated pocket knives?', 'Our 20 years' experience making pocket knives gives us the lead over all others.', 'DON'T BUY UNTIL YOU SEE OUR LINE', 'SOUTH BEND CUTLERY CO.', '433-37 Main Place, Dept. 40, Chicago, Ill.'

Give 'em the information that you saw the ad in The Billboard.

DEATHS

In the Profession

BAYER—John, well-known piano instructor and connected with the Steingway & Sons piano manufacturers, for thirty-eight years, died at his home in Brooklyn January 16. Mr. Bayer was prominent in musical circles and was affiliated with a group of musicians who helped to make Steinway Hall a center of musical activities.

BIBBINS—Mrs. Victoria, prominent in civic musical circles, died in Washington, D. C., recently. The deceased was a graduate of the Chicago Musical College.

BROWN—Henry S., 72, widely known bass soloist, died at his home in Brooklyn, N. Y., January 13. Deceased is survived by his widow, three daughters and three grandchildren.

BRUNER—Mrs. Caroline W., mother of R. Jerome Bruner, a member of the Actors' Equity Association, died at her home in Des Moines, Ia., January 4. The deceased was 71 years old, and besides R. Jerome is survived by two sons, Harry D. and Chas. V., and a daughter, Nell G. Callison.

BURKE—John C., 48, brother of Thomas W. Burke, manager and owner of Liberty Theater, Cumberland, Md., was killed by gas at Belknap, Md., in a rooming house, two weeks ago. Mr. Burke was a widower and is survived by three children. The body was taken to Parkersburg, W. Va., for burial.

CANTARA—Phyllis, daughter of Mr. and Mrs. S. J. Cantara, of the Cantara (carnival) Shows, passed away January 2 in Detroit, Mich.

CLARK—Alfred Hunter, concert singer, died January 6 in Westfield, N. J.

given off by a gas heater, January 14 at their home in Chesapeake, O. Mr. and Mrs. Faye were well known in the carnival world and had only two weeks ago made arrangements for the cookhouse and palmistry concessions at the Winkle & Mathews Shows.

FLAGG—J. Walter, 70, formerly a widely known balloon pilot and member of the Aero Club of America, died January 16 at his home in Worcester, Mass., after a lingering illness.

FROHMAN—Miss Caryl, oldest sister of Daniel Frohman, the theatrical manager, died January 18 of an intestinal ailment after a brief illness at her home in New York City. In addition to Mr. Frohman, deceased is survived by three sisters, the Misses Emma and Etta Frohman and Mrs. D. H. Davison.

GARBORG—Arn, 73, poet and dramatist, died January 14 of pneumonia.

GILBERT—Madam Grace, died of heart failure at her home in Kalamazoo, Mich., December 11.

HANSON—John T., of Hanson and Drew, known professionally for over thirty years, passed away at his summer home in East Jordan, Mich., August 21, 1923. It was learned last week. He was known in private life as John T. Carlisle. He was a member of Portland (Ore.) Lodge, B. P. O. E., for over thirty years. Burial was made at Sunset Hill Cemetery, East Jordan, Mich., under auspices of the Elks.

ing the Equitable organization. The funeral was conducted under the auspices of the Theatrical Mutual Association.

MANNING—Ulmer H., died January 12 at his residence, 2 Westland avenue, Boston, Mass. He was well known in musical circles in Boston and vicinity for many years. He was born in Reading, Mass., about seventy years ago and while a resident of that town studied vocal music and became an accomplished and popular tenor singer. He conducted classes at the Boston University, Phillips Academy, Andover and other institutions. He organized the Manning Glee Club, which gave concerts for several years in various parts of the country.

MARSHALL—Edwin T., organist and pianist, died January 16 at his home in Troy, N. Y. The deceased is survived by his wife and two sons.

MELSON—Mrs. Howard, 41, died January 15 at the Missouri Baptist Sanitarium, St. Louis, Mo., from complications following an operation. The body was taken to Kansas City, Mo., by the husband and interment made in Elmwood Cemetery, that city, with services from the Freeman Chapel. Mrs. Melson was known on the stage as Carrie B. Lowell. She was a "White Rat" and had a wide experience and acquaintance in dramatic, vaudeville and circus circles, as she was of the team of Hoey and Lowell. Mr. Melson was formerly also in the profession as a chalk artist in vaudeville, but is now in the newspaper field in St. Louis. Besides her husband, Mrs. Melson is survived by one sister, Mrs. Adah Schattner, of Kansas City.

MILLER—Earl, of the team of Earle and Miller, died December 16 at the Greenville City Hospital, Greenville, S. C., as a result of peritonitis. His body was buried in Springwood Cemetery in Greenville.

Drury High School Band, which won in the State-wide competition at the Eastern States Exposition in Springfield, Mass., last year, died at the home of his parents in North Adams, Mass., January 9.

RIDER—Thomas L., for the past seven years clerk at the American Annex Hotel, St. Louis, passed away at 3 a. m., January 16, at St. John's Hospital. Rider was probably one of the best-known hotel clerks to the profession and outdoor showmen in the United States, and was beloved by any member of the show world who ever had occasion to stop at the American Annex Hotel. He died from a complication of diseases. He is survived by his mother, Mrs. Mattie Rider (nee Leach), and his sister, Mrs. E. A. Hayden. The deceased was a member of the St. Louis Lodge No. 9, B. P. O. Elks.

ROBINSON—Tom, 73, of Wilson and Robinson, tenor and baritone duettists, and in later years "The Two Homers", died December 24 at his residence in Shipley, Yorkshire, Eng. The deceased had been ailing for some time.

In Sad Memory of
R. H. DICK ROLLINS
(An Operist)
Slowly fading, suffering, lingering, dying, heading out my tears of anguish, Heaven claimed my loved husband on January 27, 1923. Who rests under a white mahogany tree, with an epitaph book marking his grave, in beautiful Elmwood Cemetery, Birmingham, Alabama.
MRS. R. H. DICK ROLLINS

SCANNELL—Val C., theater organist, died January 11 in Washington, D. C. The deceased had been organist with several of the most important picture houses in Washington.

SCHULER—Prof. Adesbert, 77, musician, who was a friend of Seldi, died January 16 at his home in New York City. He was associated with Seldi when the latter was conductor at the Metropolitan Opera House. The deceased is survived by his widow and daughter, Emma Schuler, violinist.

SEARS—Georgiana Hicks, critic and playwright, died at her home, 1 Amherst street, Rochester, N. Y., January 7, following a long illness. She was the daughter of George W. Hicks, of Pittsford. After traveling extensively with her father she married and settled in Rochester, where she attracted recognition from many quarters as a critic and playwright. When her health failed her she was at work on a play for the Shuberts designed for Nazimova.

SHEFFER—Cornelius T., 79, who built the first opera house in Mechanicville, N. Y., died January 16 in the Samaritan Hospital, Troy, N. Y., of a complication of diseases. His survivors are a son, daughter, granddaughter and three grandsons. Funeral services were held January 19 from the residence of his daughter in Mechanicville. Apollo Comandery of Troy had charge of the services.

SHULER—Adelbert, 77, musician and composer and for more than forty years prominent in musical circles in Iowa, died in New York City January 16. He came to New York from Keokuk in 1900.

SIMPSON—Charles of Seattle, Wash., was killed January 9 when a huge motor truck, carrying some trained animals and several performers, belonging to the Kroger Animal Show Company, went over a 50-foot embankment on the Horn Hill, Granite Falls-Arlington road near Seattle, after brakes refused to work right. The address of Simpson or relatives had not been obtained by the hospital authorities at that time.

TYRELL—Mrs. Jennie, 69, known professionally as Jennie Vincent, died suddenly January 17 at her home in New York City. The deceased was the wife of Walter Tyrell, an actor, and had appeared in "The Black Crow" and several of Billy B. Van's musical comedies. The Actors' Fund provided the burial.

WHITE—Mrs. Minerva Katherine, 82, died at the Alton (Ill.) State Hospital, where she had been for ten days before the end, January 14, and interment was had in Woodlawn Cemetery, Edwardsville, Ill., her home town, January 16. Mrs. White is survived by three children, one of whom is John A. White, known in theatrical circles as Jack White, identified with the leading repertoire companies, headquartered in Kansas City. Mr. White left Kansas City January 15 to be present at the funeral. He was notified too late to reach Edwardsville before her death.

IN FOND AND LOVING MEMORY OF
"BUDDY"
Gone, but not forgotten by his mother,
BLANCHE PICKERT WILCOX

ZICHY—Count Geza, 75, famous one-armed pianist, died January 15 in Budapest. Zichy studied music under Maxberg, Robert Volkmann and Liszt. He became president of the Royal Academy of Music in Budapest and since 1892 had been president of the National Conservatory there. Beginning in 1880 he made concert tours for charity, arranging the entire program for one hand.

MARRIAGES

In the Profession

DAVIS-MARVIN—Ed Clancy Davis, character player, and Mae Marvin, prima donna and specialty singer, both of "Dave Marlon's Own Company", were married at New Haven, Conn., January 8.

DICK-BATES—Benjamin Dick, former assistant treasurer of the Providence Opera House and now connected with the Emory Majestic Theater, Providence, R. I., and Blanche Bates, fashionable modiste, were married at Mount Vernon, N. Y., January 14.

FREELAND-SHANNON—Anna Marie (Pat) Shannon, a member of Roots Walton's "Bubbly Land" Company, and Eddie M. Freeland, non-professional, of Charlotte, N. C., were married at the Methodist Church, Raleigh, N. C., recently.

GALLOWAY-JONASSEN—Selby Galloway and Ginevra Jonassen, dancers in "Little Nellie Kelly", were married at Hartford, Conn., January 17. Mr. and Mrs. Galloway will continue c

GEORGE CRAM COOK

GEORGE CRAM COOK, founder and guiding hand of the Provincetown Players, died January 19, at Delphi, Greece. It was current here that Mr. Cook had been suffering from intestinal trouble for some time, but the news of his death came as a distinct shock to his many friends and associates. The report that death was due to glanders, contracted from his pet dog, has not been verified. Mr. Cook was born October 7, 1873, in Davenport, Ia. He came of a real pioneer family, his ancestors making the trip west in a covered wagon. They were one of the first families to settle along the Mississippi, and still maintain a beautiful farm near Davenport. This was originally granted by the Government and Indiana. It is a place of great historical interest and a show place and landmark of the vicinity.

Even as a boy Mr. Cook was a brilliant student and gave early indications of the dramatic and literary ability which later in life was to make him so widely known in the theater.

He graduated from Harvard in 1898, at the age of eighteen. For years he was known as the youngest graduate of this institution and great things were expected of him. He did not disappoint. In 1894-'95 he took post-graduate courses at the Universities of Heidelberg and Geneva. Soon he began to write novels, plays and poetry. His work attracted wide attention. The University of Iowa thought well of his literary ability, and he was asked to teach English there. He accepted and taught for four years.

The Spanish-American War broke out. It was his chance to play in a drama, to live and feel the parts he had often invested in his characters. He enlisted eagerly and served through the war as a private. He knew what it was "to know not how soon he was to die". The dangers were to him but an additional training, which later were to enable him to instill life and realism in his work. After the war Mr. Cook taught at Leland Stanford, Jr., University.

Among his best-known books were: "In Hampton Roads", "Roderick Talliferro, a Story of Maximilian's Empire", "Evolution and the Superman", "The Chasm" and "Battle Hymn of the Workers". Some of his plays, including "Suppressed Desires" (written in collaboration with Susan S. Glaspell), "The Athenian Women", "Tickless Time" and "The Springs", were later novelized.

About ten years ago he met Susan S. Glaspell and married her. It was an ideal marriage, for both loved the theater. They founded and were for years the leading spirits of the Provincetown Players. Until their departure for Greece about two years ago they were actively interested in the Players.

Mr. Cook was a lover of Greece and its culture. He spoke Greek fluently and mingled with the peasants, who respected him as one of their own.

While walking with a friend in the environs of Delphi about a year ago they came upon a beautiful spot of ground. It awakened the instinct for the dramatic in Mr. Cook, who remarked that when he died he could wish for no better burial ground. It is probable that his wish was carried out.

The theater has suffered a signal loss in his demise.

HARRIS—Hannah, 81, who was responsible for John Philip Sousa's first public appearance as bandmaster in Philadelphia, died January 18 at her home in Aldan, Pa. She retired several years ago as manager of a musical and entertainment agency. When she was identified with the agency she arranged for the appearance in the middle of such notables as Italo Campanini, Dr. Hans von Bulow, Madame Camilla Urso, Edouard Reményi and others.

HOLMDEHL—Mrs. Dorothy, 39, mother of Tricie Martini, chorus girl, late with Chas. Robinson and Ed J. Ryan's burlesque companies, died at her home in St. Paul January 10 after a long illness. Interment was made in Oak and Cemetery, St. Paul, January 12.

JACOBY—Charles Edward, 40, member of the Theatrical Mechanical Association and the Hippodrome Union, died January 12 at San Francisco. Funeral services were held from Withold's Funeral Parlor, 635 Valencia street, at 2 p. m., January 14. Incineration, Cypress Lawn Crematory. The deceased was late advertising agent for the Wilkes Alcazar Theater, San Francisco. Surviving him are his wife and two children.

KECK—James W., teacher of music, died January 11 in Washington, D. C. He was a member of several prominent musical organizations.

KLEINE—Mrs. Beatrice, widow of George Kleine, motion picture executive and producer, of New York, died January 16 at her home in New York City.

KNORR—John, 45, stock watchman for Jake Posey on the Sparks Circus the past season, died suddenly at winter quarters, Central Park, Macon, Ga., Thursday night, January 17, as the result of a stroke of paralysis. His home was in Jamestown, Pa., and he had been with the show a little more than a year.

McFADDEN—Charles J., of the Equitable Life Assurance Society, died January 14 after a long illness brought on by severe injuries suffered in an automobile accident. He had been an actor for many years prior to join-

MITCHAN—Clarence M., 40, died suddenly Saturday night, January 19, of heart disease at the home of his brother, W. O. Mitchan, Goldsboro, N. C. The deceased was born and reared in Lynchburg, Va., and had made the Carolina fair for a number of years. Burial was made at Goldsboro January 21.

MOLLER—Mrs. Harry L., passed away at the home of her parents, Mr. and Mrs. Geo. A. Mullen, East Main street, Bellevue, O., Saturday night, January 12. Besides her parents the deceased is survived by her husband, Harry L. Moller, noted singer and circus performer; a daughter, Margaret Mae, singer, ten years of age, and a sister, Mrs. A. M. Rulleman, of Ft. Wayne, Ind. Mrs. Moller was a non-professional. The funeral was held at 2:30 p. m., January 15, services being conducted by her pastor, Rev. S. E. LaFollette, with interment in Belleme Cemetery.

MOUL—Alfred, chairman Jury's Pictures and formerly managing director of the Alhambra Theater, Leicester Square, London, England, died in London January 18. Moul was associated with many ballets at the Alhambra and also wrote the music for the "Ballet Psyche". He resigned from the Alhambra in 1912. He introduced the Zangies to London and they afterward were toured thru England by Sydney Paxton. Moul was 72 years old.

POTHIER—Don, well-known Benedictine and restorer of Gregorian music, died in Paris recently. Pothier had a long and active musical career. He was the author of about ten books on the Gregorian Chant and church music in general.

RACHMAN—Ben, 68, Rock Island Ill., died January 11 following a lingering illness. He was the father of Jacob Rachman, dramatic critic of Theavenport Times.

REED—Mrs. Anna D., of Bloomington, Ill., mother-in-law of Arthur Moss, of the team Moss and Frey, Negro comedians, died on a train January 17 while en route to Davenport, Ia., to visit Mr. Moss, who was on the bill there. The body was taken to Bloomington for burial.

ROBINSON—Ralph F., 17, member of the

IN LOVING MEMORY OF OUR DEAR PAL,

JAMES E. COOPER

Who passed away Jan. 29, 1923.
We miss and mourn you, Bluch,
HARRY AND MINNIE STEWART.

COYNE—John H., 64, former Mayor of Yonkers and lawyer, died January 14 in a hotel in Los Angeles from pneumonia. The body was taken East for burial. Mr. Coyne was the father of Frank Coyne, assistant district attorney of Westchester County, and Helen Coyne, dancer and vaudeville actress, as well as five other children.

CROSBY—George, 65, president and editor of The Daily Hotel Reporter and known among hotel men as "The Colonel", died January 14 in the Polytechnic Hospital, New York.

DELANE—Madame Demia, internationally known soprano, passed away recently in her apartments at San Francisco.

DOUDS—John H., 55, president of Local No. 422, I. A. T. S. E. & M. P. M. O., of Ashtabula, O., died at the home of his mother in New Castle, Pa., January 4, following a brief illness from a complication of diseases. Mr. Douds entered the amusement business at the age of twelve as a program boy and billposter at the old Allen Opera House, New Castle. After spending considerable time studying the art of scene painting in Pittsburg, Pa., he joined the Bob Hunting Circus, which he followed for a period of five years. For several years he was employed as advance man with the Walter L. Main Circus, having charge of car No. 1. Later he went with the Corse Payton Stock Company as stage carpenter for five seasons. The greater part of his life was spent in his home town, New Castle, and the neighboring town of Sharon, Pa., where he was employed as stage carpenter by Moses Reis for a period of sixteen years. On January 11, 1899, he was united in marriage to Mae Hill, of Binghamton, N. Y. The following September both joined the Bean Stock Company. In 1915 he accepted a position at the Majestic Theater (now the Palace), Ashtabula, which he held until a few weeks previous to his death. Mr. Douds was also a member of the Ashtabula Order of Moose and the Eagles of Sharon. He is survived by his wife and son, Stewart, of Ashtabula; mother and sister of New Castle.

DUMONT—Arthur ("Smoky"), 50, who was spending the winter at Gulfport, Miss., died December 24 when a skiff from which he was fishing in the Mississippi Sound upset. He was an old-time trouper and bass drummer. He is survived by his mother in Los Angeles and a sister in Pomona, Calif.

EGAN—Marjorie F., 71, author, diplomat and dramatic authority, died December 15 at the home of his daughter, Mrs. G. A. O'Reilly in Brooklyn. Dr. Egan had been in poor health for some time. Interspersed with his diplomatic career, he had been a prolific writer. His works covered a remarkably large field as may be gathered from the following list of titles: "The Theater and Christian Parents", "Modern Novelists", "Jack Chumley at Boarding School", "Songs and Sonnets", "In a Brazilian Forest", "The Ghost in Hamlet", "Notes on the Dream of Gerontius", etc. Dr. Egan is survived by his sister, a son and a daughter.

ENGLAND—James Groves, theatrical man, died recently at Zanesville, O. Surviving him are his wife, one son and two daughters. Burial was at Zanesville.

EVERETT—Fanny, former well-known leading lady of burlesque in Tom Mico's "City Club" in the days of Rose Sydell, May Howard, Florence Miller and Crissy Sheridan, and for the past three days matron of the Columbia Theater, New York City, was taken suddenly ill at the theater January 14 and taken to her home. The Actors' Fund arranged for her transfer to a hospital the next day, but she died of pneumonia January 17. Burial services were under the auspices of the Actors' Fund and Catholic Actors' Guild. The services were held in St. Malachy's R. C. Church January 19 and interment was made in the Actors' Fund plot in Evergreen Cemetery.

FAYE—Mr. and Mrs. Thomas F., and granddaughter, Virginia Mae Sellers, were found dead from carbon monoxide gas, apparently

JANUARY 26, 1924

with "Little Nipper Kelly", and after that team for another production.
HAMMEL, H. H. HAMAN - Charles Hammel, member of the Keith Theater Orchestra.
Davenport, and his wife, a professional,
St. La., were quietly married January 12 at the Catholic church, Davenport.

and three houses in New York," Rosener shot back. "If this great surplus of actors which you mention, if there is a surplus, why have one act play in two or three theaters?"
"Do you not suppose that these men who have these theaters can run them in any way they please?" Studin demanded.

FRIDAY

(Continued from page 11)
stages necessary to the perfection of a vaudeville production. His testimony left no doubt but that properties, scenery and costumes were essential to the production of the class of act such as produced by the witness.

Maddock had said and that it was not necessary to offer more testimony on that point. Littleton replied that he was going to produce a similar case as Maddock's and that the testimony would be a material addition to the plaintiff's interstate-commerce contention.

Choo's under-direct examination, said that he had been in the vaudeville producing business for the past twenty-two years and during that time had produced some forty-five forty-eight acts, similar to those produced by Maddock. The witness practically went over the same ground covered by Maddock in his recital of how a vaudeville act is produced.

acts was sent out by the booking office, a copy of which is sent to the collection agency. Eppstein then demanded a statement of the amount the collection agency has collected for Max Hart be turned over to him.

Replied to Goodman's argument against admission of the paper, Eppstein declared he was introducing this evidence in proof of the plaintiff's contention that the defendants, by their control of the collection agency, were in a position to extort from the plaintiff this unreasonable commission of 50 per cent of the amount collected. The statement was admitted on condition that it first be checked up by Hart, as requested by Eppstein.

COMING MARRIAGES

In the Profession

According to reports from Los Angeles, the engagement of Fred C. Windermere, motion picture director, and Belle Bennett, stage favorite and well-known picture actress, was announced recently.
The engagement of Betty Harley and William Greenstein, both of Detroit, Mich., has been announced.

BIRTHS

To Mr. and Mrs. Shirley Dickson, January 23, a five-pound baby boy. They are now located permanently in Kansas City, Mo., at 1100 Summit Street. Mr. Dickson was formerly a concessionaire.
To Mr. and Mrs. Carl L. Fielder, daughter, weighing six pounds, at Mercy Hospital, Denton Harbor, Mich., January 15.

DIVORCES

In the Profession

Mrs. Nina Betts Dunaway, known on the stage as Nina Byron, former Ziegfeld Follies girl, was divorced by her husband, Nicholas Dunaway, actor and writer, at Los Angeles, recently.
Mrs. Nellie Myers was granted a divorce at Los Angeles recently from Harry Myers, film actor.
According to a report from London, Kathleen Drinkwater, playwright and author of "Abraham Lincoln", has obtained a divorce. Drinkwater did not defend the suit.

DAY-TO-DAY TESTIMONY IN HART-KEITH "TRUST" SUIT

(Continued from page 120)
vaudeville actors out of employment all the time, are there not?" Studin asked.
"No," positively not, because there are positions for more than 5,000 which they do not care to take, do not dare to take," Rosener replied.

SIG. FARANTA
SIG. FARANTA, old-time circus man, known in private life as Frederick W. Stempel, passed away at New Orleans, La., January 10. He was a resident of that city for the past forty years.

electrical appliances, but that if something special was needed theaters had to be notified from two to three weeks in advance.
From his knowledge of vaudeville he said that animals were transported as baggage. He admitted, however, that he had had very little experience with this class of act personally.

The above-described situation had frequently been referred to by Hart's counsel during the trial of the case and when Eppstein, in his questioning of Gugler on the operation of the collection agency, led up to the affairs of the N. V. A. the ears of the spectators strained forward to catch every word of the witness' answers.

During the spirited colloquy, Eppstein pointed out to the court that the plaintiff was trying to connect the N. V. A. with the V. M. P. A., of which Pat Casey, as part of the alleged conspiracy, acted as the mouthpiece.
"Your Honor, you will recall that Pat Casey," interposed Littleton, "is the man who told Capt. O'Hay that he couldn't work for Keith's."

When George Choo, legitimate and vaudeville producer was called to the stand by the plaintiff to further prove its interstate-commerce theory, Judge Hand remarked that he thought that there was no question of what

MARCH 26, 1924

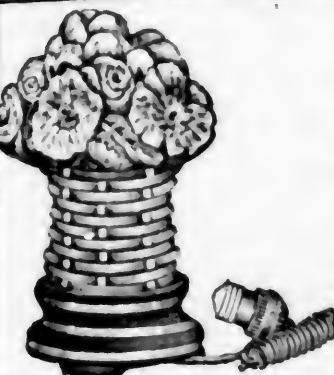
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ADDITIONAL ROUTES

(Received too late for classification)

Brown & Dyer Shows: Miami, Fla., 21-26.
 Brownlee's Hickville Folio: (Lyric) Indianapolis 27-Feb. 2.

Geo. W. Blackburn's Million Dollar Baby Co.

15 People, 15, Opera House, Gaffney, S. C., Jan. 21, 22, 23; Kistito Theatre, Lubbock, S. C., Jan. 24, 25, 26.

Busby's, J. M., Minstrels, U. S. McCarthy, mgr.: Highmore, S. D., 23; Western 21, Iniquity 20; Huron 20; Desmuth 27; Brookings 25; Arlington 29; Madison 30-31.

Carlisle, The: New York City 21-26.

Crawens' Family Band, Perry Crawens, mgr.: Clayton, N. M., 21-23.

Daniel, B. A., Magician: Gadsden, Ala., 24-29; Home, Ga., 27-29.

Dixieland Shows: Hardyce, Ark., 21-26.

Follow Me, Max Michaels, mgr.: (Broadway) Gary, Ind., 25-26; (Grand) Chicago, Ill., 28-Feb. 9.

Heffetz, Jascha: Portland, Ore., 28; Seattle, Wash., 29.

Jones, Johnny J., Hippo: Sarasota, Fla., 21-26.

Kean's, Mary, Love Nest Grade Co., Y. C. Alley, mgr.: (Ideal) Greer, S. C., 21-26; (Rivoli) Columbia 29-Feb. 2.

Miller's Greater Shows: A. B. Miller, mgr.: Broken Bow, Ok., 21-24.

MINER'S MODEL SHOWS

New book of C. W. Minner opens middle of April. Address R. H. MINER, Manager, 141 Chamber St., Philadelphia, N. J.

Patton W. B., In The Slow Poke, Frank B. Smith, mgr.: Washington, Mo., 27; Salem, Ill., 28; Johnson City 29; Marion 30; Denton 31; Centralia Feb. 1; Duquoin 2.

Ripley's, Geo. W., Vandeville and Pictures: Sandy Creek, N. Y., 21-Feb. 2.

San Carlo Grand Opera Co.: (Curran) San Francisco 21-Feb. 2.

Uncle Tom's Cabin (Shelby Bros.): Cameron, W. Va., 29; New Martinsville 29.

Uncle Tom's Cabin (Stetson's), C. P. Ackerman, mgr.: Vallejo, Calif., 23; Santa Rosa 24; Sacramento 25-27; Red Bluff 28-29.

Wallace, Magician: Wilson, N. C., 24; Durham 25.

Wortham's World's Best Shows: Huntington Park, Calif., 21-26.

Wright, Joe, A. Co. (Grallo) Detroit 24-26; (Regent) Springfield, O., 28-30.

Zoeller & Rodwell (Elk) New Albany, Ind., 21-26; (Brown Hotel) Louisville 27-Feb. 2.

CIRCUS SOLLY SAYS

John G. Robinson's stunt, "Divorcing the Elephants", is not half bad.

Ed. Ballard's winter home is about eight miles from Sarasota, Fla.

Long Boat Key, John Ringling's recent purchase and the objective of the much-discussed causeway, lies about a mile off Sarasota and would make an ideal location for a hotel. Rumor, however, persists that Mr. Ringling means to build a residence on it.

QUIET LEAGUE MEETING

Various Matters Discussed, Work on Cemetery Plot Arranged and Headstones Ordered

Chicago, Jan. 19.—The illness of Lew Nichols and C. R. (Zebbie) Fisher was reported at last night's regular meeting of the Showmen's League of America. The finance committee reported the auditor to be busy making up an annual report of the league books. President Edward F. Neumann said he had visited the American Hospital during the week and had been shown thru the entire institution by Dr. Max Thorek.

It was announced that preparations had been completed for the dance the night of February 20 in the Tiger Room of the Hotel Sherman. On motion a committee was appointed to wait on the Ladies' Auxiliary and ask the co-operation of that body in aiding the linen fund for the American Hospital. The auxiliary committee bringing back the reply stated that the ladies wished the use of the club room February 23 for a linen shower for the hospital. The request was granted.

President Neumann said about \$300 remained uncollected on the banquet and ball program and nearly \$1,000 on banquet and ball tickets. He reported that he had turned over \$2,500 to the secretary from banquet and ball receipts.

It was voted to purchase twenty new headstones for Showmen's League Rest and pay various bills incurred by the cemetery committee in the furtherance of its work.

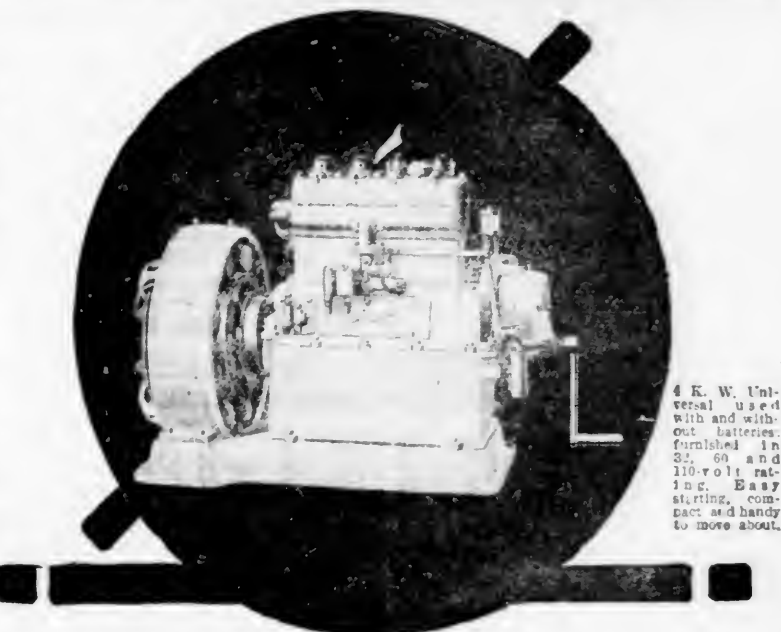
Brief talks were made by Messrs. J. F. Taylor, Unger, Clair, Howie, Cohn, J. J. Taylor Doc Daniel and Collins.

MITCHELL AMUSEMENT CO.

Slated To Open at Griffin, Ark., April 1

Griffin, Ark., Jan. 16.—Everything is going along nicely at the winter quarters of the Mitchell Amusement Co. here. The shows, concessions, etc., are being overhauled and painted for the coming season. Manager Mitchell intends to carry five shows, two rides and twenty concessions until about July 4, then enlarge to a ten-car gilly show to play celebrations and fairs in Louisiana and Arkansas.

The executive staff includes: W. H. (Bud) Mitchell, owner and manager; Orville Dempsey, secretary and treasurer; "Red" Barnes, general agent, and George Henderson, assistant manager and special agent. The office, here at the Palace Hotel, has received numerous showfolk visitors. The season will be started here in Griffin, during a home-coming celebration April 1. Four towns in the heart of the Shuckers and Eldorads oil fields will follow successively. All of which is according to an executive of the above shows.



4 K. W. Universal used with and without batteries, furnished in 32, 50 and 110-volt ratings. Easy starting, compact and handy to move about.

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WANTS Circus Performers in all lines, preferably those that can double; especially want Animal and Riding Acts. WANTS Side Show Freaks; will buy anything of merit that is new in the Side Show line. Can use several Midgets that are real entertainers, also Ten-Piece Uniformed Band. Have opening for two more real Promoters; members of Elk and Masonic Orders given preference. STATE BEST SALARY TERMS FIRST LETTER. ADAIR AND ADAIR, WRITE.

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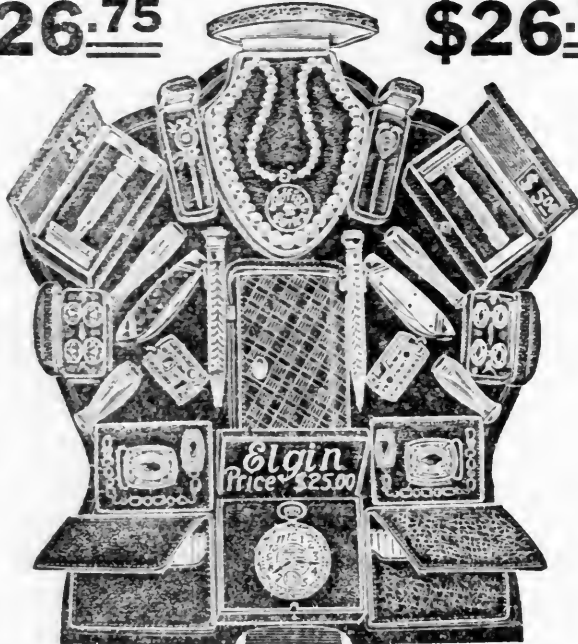
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 - 2 \$5.00 PENN RAZORS (with Blades)
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 - 2 POCKET KNIVES
 - 2 SURE POINT PENCILS
 - 1 10-YEAR GENT'S ELGIN WATCH, as Prize for Last Sale. Fulfilled complete with a 1000-Hole 10c Board. Price, \$26.75, and furnished complete with a 2000-Hole 5c Board. Price, \$27.25. Be sure to state size of Board wanted.
 - SATISFACTION GUARANTEED OR MONEY REFUNDED. NO QUESTIONS ASKED. Cash in full, or one-fourth of amount with order, balance C. O. D. Send Money Order or Certified Check and avoid delay.
 - WRITE FOR OUR COMPLETE ILLUSTRATED CATALOG.
- 1 LADIES' LEATHER PURSE
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NORTH CAROLINA FAIR SECRETARIES MEET

(Continued from page 9)
Early 5 last of the Grand Circuit, a thing that had been uppermost in his mind for the last twenty-five years, what it meant to the racing program of the fairs to arrange their dates so as to follow one another in short steps, how just year the name of the fairs of the Grand Circuit had been the best in their history. Concluding he said: "Now what we have got this thing started and it means so much to the success of the circuit, it just must not be broken up."
T. N. Spencer, secretary of the Cabarrus County Fair at Concord, suggested that they talk it over among themselves and possibly they could arrive at a satisfactory conclusion. Mr. King, treasurer of the Greensboro Fair and one of its founders, said that Greensboro was one of the older fairs, the first one in the State that had ever paid the racing men off in cash from the judges' stand, and while they were always reasonable, did not think any dates should be set before the Grand Circuit annual meeting.
E. V. Walburn, manager of the North Carolina State Fair, Raleigh, frankly stated that he was probably in a measure responsible for some of the mix up and in order not to affect Greensboro's racing program, his fair would withdraw for the time being from the Grand Circuit.
At this time a recess was automatically declared, during which much discussion went on. Resuming business, Garland turned the floor and read out the following dates for the fairs that were now members of the North Carolina Grand Circuit: Mr. Ayr, September 30-October 1; Winston-Salem-Forsyth Fair, October 7-10; Central Carolina Fair, Greensboro, October 14-17; Cabarrus County Fair, Concord, October 21-24; Wilson County Fair, Wilson, October 21-24; Pitt County Fair, Greenville, October 27-30. This left the North Carolina State Fair at Raleigh out of the Grand Circuit program for this year at least. Mr. Daniel made it very plain about setting the dates at the regular meeting by a committee of the fairs, that the purpose of the meeting was to appoint that they take whatever dates they gave them without any question. Mr. Lippert, secretary of the Winston-Salem-Forsyth Fair, was very positive, however, in stating that they had always had the first full week in October and always would as long as he was secretary. Mr. Daniel made a motion, which was seconded by Mr. Hadley, secretary of the Winston-Salem-Forsyth Fair, that the North Carolina Grand Circuit should consist of Mr. Ayr, Winston-Salem, Greensboro, Concord, Wilson, Greenville, and that the meetings shall be called by the president, at which time the president shall appoint a committee of three or more who shall have power to set all dates for the fairs of the Grand Circuit. Also that the circuit shall be known and advertised as the Grand Circuit of North Carolina.
The election of officers was next in order, and Mr. Daniel nominated the present president, W. N. Reynolds. Nomination was seconded and Mr. Reynolds was unanimously elected. W. H. Dall, Jr., present first vice-president, was put in nomination, nomination seconded and he was unanimously elected. L. S. Hadley, present second vice-president, was also unanimously elected to succeed himself. Several names were put up for nomination for secretary but all declined and T. M. Arrasmith was re-elected and will be compensated with the same salary for his services to the six fairs comprising the circuit as he received for his work for the entire eight last year.
L. S. Hadley made a motion, which was seconded and agreed upon, that the purses for the races should be the same as last year, four \$1,000 stakes and eight open classes of \$400 each. Mr. Reynolds, the president, then appointed a committee consisting of Messrs. Daniel, Dall, Hadley and the secretary to confer and decide upon the condition of classes. It was also agreed that each fair should engage its own starter and presiding judge; also that starters should be advertised in connection with each fair, and that the rules under which each fair is conducting its races also be advertised. Mr. Penny of Greensboro, who is interested in the Grand Circuit races, called attention to making the starter's name known as soon as possible, as this affects the entry. By this time it was 1 o'clock and Wednesday afternoon business having been completed, President Reynolds declared the meeting adjourned. All left in a pleasant frame of mind with full intention of attending the preliminary racing program at the Sand Hills Fair race track, Pinebluff, arranged by R. P. Ryan, secretary of the local fair. This consisted, according to program, of three running races, three harness races and a mule race. The writer doubts very seriously if the program was carried out, for the next morning it was pouring down rain.
The following attended the Grand Circuit meeting: W. H. Dall, Jr., secretary, Greensboro; Pitt County Fair, Greenville, N. C.; and first vice-president of the North Carolina Grand Circuit, Col. D. McQueen, Marlboro County Fair, Dunbar, S. C.; H. A. Goodman, vice-president, Cabarrus County Fair, Concord, N. C.; W. W. Sorek, Winston-Salem, N. C.; H. H. Kelly, member of Winston-Brothers racers, Greensboro, N. C.; J. C. Penny, of Penny

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WANTED FOR THE Rice Bros.' Shows and Sanger's Wild Animal Show

Cooks, Waiters and Dishwashers and Camp Firemen. Address
DAN M. SPAYD, Steward,
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Want To Book First-Class COOK HOUSE
Must have exclusive for Cook House and to sell Hotel Goods, Jute, Cigars and Cigarettes. Must have 18-ft. wagon and want first rate including wagon, transportation for four people, lights, etc., and must be NON-CLIMBING—no other eating joints on it. Address CHRIST KAPLON, care New Orleans Central Hotel, St. Louis, Missouri.

**A World Without Children—Impossible
Children Without Dolls—Unbelievable
Dolls from the Fair Trading—Positively!**



No. 33—Code Name Baby—21-inch Talking Mamma Doll. Fine voice. Elegantly dressed in assorted colors. Composition head, hands and legs. Splendid looking Doll.
PRICE.....\$18.00 Dozen

Our New Midwinter
**CATALOG
NOW READY**
Everything for the
Concessionaire and
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it today. You will
lose money without it



No. 75—Code Name Cora—14-inch Wood Pulp Composition. Fine quality metal cloth, marabou trimming. Gold band and feather on head. Packed 6 dozen to case.
PRICE.....\$5.00 Dozen.

We now make
DOLLS
in our own well-
equipped factory.
Will have the best
and flashiest line
for 1924.



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PRICE.....\$12.00 Per Dozen
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FAIR TRADING CO., INC.

307 Sixth Ave., Max. Goodman, Gen. Mgr. New York

ELKS' CIRCUS

DAYTONA

FEBRUARY 11th to 16th Inclusive

WANTED—CONCESSIONS AND ACTS OF ALL KINDS: Silver, Hams, Roasters, Umbrellas, Bell Lamps, Floor Lamps, Birds, Over Night Bags, Groceries, Poultry, or any other Merchandise Wheel not mentioned, and will also sell the exclusives on the following: Cook House or Grab, Drinks, Ice Cream, Novelties, Shooting Gallery or Palmistry.

ACTS—One-Ring Circus to feature, Aerial Acts, Ground Acts and Platform Acts. Must have A-1 Wardrobe and Biggings. **WILL ALSO BOOK** a good Clown and Singing Act. No time to dicker. State all in first letter. Address all to

JACK BRADY, Director Elks' Circus, care Elks' Club, Daytona, Florida.

AGENTS — UNBELIEVABLE!

Sell Them
2 for 5c
and make
140% PROFIT
SINGLE MESH
Cap or Fringe
\$1.50 GROSS

Hand made of Real Human Hair, sterilized and sanitary. Packed one Net in an envelope.

The Wholesale Novelty Co., Inc.



YOU ARE
CERTAIN
TO RE-ORDER
DOUBLE MESH
Cap or Fringe
\$3.00 GROSS

ORDERS shipped promptly upon receipt of 25% deposit, balance C. O. D. Specify colors.

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POWDER COMPACTS ROUGE COMPACTS

\$2.25 DOZEN. \$2.00 DOZEN.
Write us for samples. Also send for our Combination "Mirror-Lip Stick", \$2.75 Dozen.
THE WHOLESALE NOVELTY CO., 136 Fifth Avenue, New York.

McCLELLAN SHOWS WANT

MECHANICAL SHOW, ILLUSION SHOW, DOG and PONY SHOW, PENNY ARCADE, MOTORCROZE, OR ANY SHOW OF MERIT that does not conflict. WANT Colored Performers for Musical Show. Victor Scott, Johnny Gray and wife, Sadie Hinson and Skinny DeWitt, write. NEED USEFUL SHOW PEOPLE IN ALL DEPARTMENTS. WANT Performer and all kinds of legitimate Concessioners. Will sell X or Corn Game. YES, WE BELONG TO THE SHOWMEN'S LEGISLATIVE COMMITTEE. **HAVE FOR SALE—** 80-ft. Standard Pullman Sleeper. WILL BUY one Baroque or Combination Car.
J. T. McCLELLAN, Room 325, Crates House, Kansas City, Mo.

MUST SELL AT A SACRIFICE 70-Ft. PULLMAN CAR

COME TO ST. LOUIS AND SEE IT.

Sleeps 26 people. Contains six stateroom, 3 wardrobe closets, 3 wash rooms, 9 fans, mattresses, sheets, bedding, Baker heater, cook stove, dishes, six-wheeled all-steel trucks, big ice box, kitchen, 18-ft. private end, shower bath, 2 big water tanks overhead in each end. Carpet on floors, Blahogly finished on inside. Sliding screens on all windows. Car is perfectly straight. Pass M. C. R. \$1,150.00.

SHOW CAR, care Billboard, St. Louis, Missouri.

Tell Them You Saw Their Ad in The Billboard.

FAMOUS LEONARDO PEARLS

Make Big Money Handling the New LEONARDO LADY DIANA PEARL



36 inches long, high lustre, fine quality opalescent Pearl, with sterling silver rhinestone snap. Put up in elaborate cabinet jewel case, marked \$50.00.

\$3.50 Each

OTHER SPECIAL NUMBERS

- 24-inch Pink Opaque Pearl, in elaborate box, with sterling silver rhinestone snap, marked \$15.00 Doz.
- 24-inch Orient Opal Pearl, in plush heart box, with sterling silver rhinestone snap, marked \$2.25 Each
- 33-inch Opal Pearl, in triangle push box, with sterling silver rhinestone snap, marked \$2.00 Each
- 30-inch Opaque Pink Pearl, with sterling silver rhinestone snap, in nice display case, marked \$1.50 Each
- 60-inch Opaque Pearl, put up in handsome wrapper, marked \$2.00 Each
- 60-inch Opal Pearl, in push box, with sterling silver rhinestone snap, marked \$3.00 Each
- Plush Pearl Boxes, Heart and Triangle shapes, marked \$6.00 Doz.
- Startling Silver Snaps, with one or more rhinestones, marked \$2.00 Doz.

25% deposit must accompany all C. O. D. orders.

HOUSE OF HEIMAN J. HERSKOVITZ

85 BOWERY (Local and Long Distance Phone, Orchard 391) NEW YORK CITY

SLUM and PITCHMEN'S ITEMS

Item	Gross
P44 Stone Set Scarf Pla	1.00
D36 Bomba Whistles	.75
B37 Mexican Jumping Beans	.75
B38 Celluloid Roly Poly	1.00
B39 Peter Roly Poly	.60
B0 Cigarette Whistles	.75
B41 R. W. & B. Crickets	.80
B42 Cigar Fans	2.75
E43 Larva Babbling Zulu	3.00
XX3 Chinese Mystery Tricks	6.00
M7 Stone Set Rings	1.00
I244 Gold Bread Necklaces	1.25
24 Perfume in Glass Bottles	1.35
E15 Revolver Crickets	1.25
673 Puzzle Mirrors	1.25
E14 Slata Note Book with Pencil	1.00
A39 Callar Button Sets	1.75
G17 Aluminium Pencil Sharpeners	2.50
5 Genuine Cutwell Sharpeners	7.50
540 Pencil Sharpeners	5.00
E13 Aluminium Noisemaker	3.50
M15 Mysterious Writing Pad	5.00
M15 Same as above, Celluloid Tap	7.00
A121 Beautiful Lead Necklaces	3.75
A39 Mysterious Mirrors	4.00
M19 Stork Scissors, Newest Novelty	3.00
G29 Wood Jointed Snakes, 12 in.	3.00
E11 Beautiful Mirror, in Case	3.00
E11 Black-the-Hand Puzzle	1.50
66 Splashing R. W. and B. Tee	1.50

SALESBOARD and PREMIUM ITEMS

Item	Dozen
720 Gillette Type Razor in Case, with Blade	2.50
3333 Silver-Plated Half-Pint Flask	3.50
0101 Ruyetta Wheel Watches	3.50
540 Large Silver-Plated Vanity Cases	1.75
6886 Pearl Pull-a-Part Buttons, each with Photo	4.75
2240 Photograph Knives, with Grads	4.00
60 Child's Drawstring Graduated Bag	4.00
3496 Red and Amber Graduated Cut Band Necklaces	2.50
621 Cigarette Case, Nuda Design	1.25
3306 Cigarette Cases, Nuda Design	2.00
12 Opera Glasses, in Leatherette Cases	2.50
X10 Imported Flashlights	2.00
3002 Japanese Bamboo Fanatic Pens	4.00
812 Combination Pencil and Cigar Lighter	1.75
569 Nickel Finish Combination Locks	3.00
A120 Newest Assortment Bead Necklaces	2.25
1735 7 1/2-in. "Galatia" Cigarette Holders	4.00
1843 Newest Novelty—Tia Pressers	4.00
354 Assorted Briar Pipes, Big Value	5.50
B Army Gillette Razor, with Mirror	4.50
12705 Double End Harmonica	4.00

M. L. KAHN & CO.
1014 Arch St.
PHILADELPHIA, PA.

ANNOUNCING THE OPENING OF
THE BROADWAY SALES AND NOVELTY CO.
2037 BROADWAY, KANSAS CITY, MO.

We have just put in a complete line of SALES BOARDS, numbering from 100 to 10,000, and will fill large or small orders. ALL GIVEN PROMPT AND CAREFUL ATTENTION. We have also established a big line of Premium Articles, Blankets, etc.

Largest Sales Board Jobbers in the West.

MANUFACTURERS' REPRESENTATIVES, NOTE—We will be pleased to have you call or write.

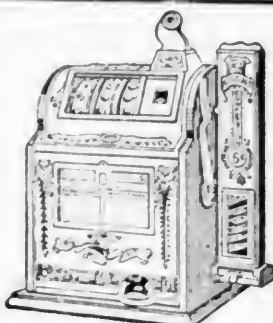
\$10,000 PROFIT

In Six Months Made by Many Operators Using Our Machines and Premium Assortments
YOU CAN DO THE SAME

The New Improved Banner Model Machine yields a 5c package of mints with each nickel played and tells in advance what the consumer will receive thus eliminating all element of chance and can run anywhere. Any storekeeper will gladly accept a machine on commission basis. Place a few in your locality and your profit will soon reach the mark.

A Banner Construction will earn from \$15.00 to \$25.00 per day. We will ship any number of constructions same day your order is received, thereby letting you collect the earnings during time you would be waiting for delivery if order is placed elsewhere. **LOSE NO TIME.** Write today, our prices will surprise you. Our terms one-third deposit with order, balance C. O. D.

BANNER SPECIALTY CO., 608 Arch St., Philadelphia, Pa. Also OPERATORS' BELL, 5 and 25c



Our New Improved 1924 Model.



Our Leader. Target Practice. EITHER ONE OF THESE TWO CONSTRUCTIONS WILL EARN FROM \$5.00 TO \$20.00 PER WEEK.

These Machines will show you what wonders the American penny can do. The Machines can work 24 hours a day and 365 days a year. Buy one for a sample and see the result.

ALASKA GOLD-MINE

Here It Is, Salesboard Operators, Jobbers and Salesmen!

Takes in \$150. Pays out \$69.50. In 5c size.
 Also made in 10c size. Takes in \$300. Pays out \$110.

\$5.00 EACH, IN LOTS OF 12.
 Sample, only \$8.00, Prepaid.

Write today for Free Illustrated Circulars on our complete line of regular number, trade and novelty boards.

Field Paper Products Co., Peoria, Ill.



GOODYEAR RAINCOATS

GAS-MASK RAIN COATS—\$1.90 EACH IN DOZEN LOTS.
 These Coats are made of superior quality Bombazine Cloth, rubberized to a high grade XXX Red India Rubber. Every coat is fully cut, all around belt, take on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan. Men's sample, \$2.15.

INDOCORD BRAND RAINCOATS—\$2.25 EACH IN DOZEN LOTS.
 These coats are made of whipoord cloth, GUARANTEED waterproof. Can be worn rain or shine. Very serviceable. None genuine without our trade-mark. Men's Sample Coat, \$2.50.

Prompt shipments direct from factory. 25% on deposit, balance C. O. D. Cash or money order only. Write for our complete catalogue of Men's, Women's and Children's Raincoats.

A Full Line of Rubberized Household Aprons (all colors) \$36 Gro., \$3 25 Doz

Goodyear Co. (INC)

AGENTS WANTED Dept. B, 529 Broadway, New York City
 NOTE: NO CONNECTION WITH ANY OTHER CONCERN USING SIMILAR NAME.

GET CIRCULAR 50 DESIGNS.

PILLOWS, \$9.80 DOZ.

SILK-LIKE CENTERS—KNOTTED FRINGE
 Leather Tie Hangers, \$2.00 Doz.
 Free Catalogue. Quantity Price.

BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.

600-Hole Board, 3 Pillows	\$9.80
800-Hole Board, 12 Pillows	11.50
1000-Hole Board, 12 Pillows	12.50
1000-Hole Board, 16 Pillows	15.00
1500-Hole Board, 21 Prizes 30 Pillows, 30 Peoria Mats, 24 Balls, 1 Leather Pillow for last sale	20.00

LOOK—POCKET FULL CARD—LOOK
 With Genuine Leather Pillow, 50 Pills. \$2.25
 Brings \$9.00. Only \$1.00 per doz.
 SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Tie Hanger, 4 Silk-Like Pillows, 10 Leather Tie Hangers. \$15.00

BUY DIRECT FROM MANUFACTURER.
 We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D.
 Genuine Leather Pillows AND TABLE MATS, \$2.00 EACH.

WESTERN ART LEATHER CO., P. O. Box 484, Taber Opera Building, DENVER, COLORADO

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OUR OWN SUPREME QUALITY HAND-DIPPED ASSORTED CHOCOLATES ALL NEAT, FANCY BOXES THAT ATTRACT. THE NEWEST AND CLASSIEST LINE OF CANDY ASSORTMENTS ON THE MARKET.

No. 45—ASSORTMENT 31 BOXES 600-HOLE 5c SALESBOARD FREE 15—25c Boxes 8—40c Boxes 4—75c Boxes 3—85c Boxes 1—\$3.00 Box for Last Sale Price, \$7.50	No. 47—ASSORTMENT 51 BOXES 1200-HOLE 5c SALESBOARD FREE 30—40c Boxes 12—75c Boxes 6—\$1.50 Boxes 2—\$3.00 Boxes 1—\$5.00 Box for Last Sale Price, \$15.75
No. 46—ASSORTMENT 39 BOXES 800-HOLE 5c SALESBOARD FREE 30—40c Boxes 5—75c Boxes 2—\$1.50 Boxes 1—\$3.00 Box 1—\$5.00 Box for Last Sale Price, \$10.75	No. 48—ASSORTMENT 36 BOXES CHOCOLATES AND CHERRIES. 5 ASSORTED CHINESE BASKETS CHOCOLATES AND CHERRIES 1,000-HOLE 5c SALESBOARD FREE 20—40c Boxes 10—75c Boxes 6—85c Boxes Maraschino Cherries 1—\$2.00 Basket Chocolates and Cherries 1—\$3.00 Basket Chocolates and Cherries 1—\$4.00 Basket Chocolates and Cherries 1—\$7.00 Basket Chocolates and Cherries 1—\$10.00 Basket for Last Sale Price \$15.00

SPECIAL DISCOUNT TO QUANTITY USERS.
 Each of the above assortments packed in individual cartons, complete with Printed Salesboard. SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT (wholesalers)—Write for prices on attractive Candy Packages for the Fairs. TERMS—25% deposit on all C. O. D. orders.

WEILLER CANDY COMPANY

227 West Van Buren Street, CHICAGO, ILLINOIS
 Local and Long Distance Phone: Wobash 9564.

5 Sticks of Chewing Gum

FULL SIZE—5 STICK PACKS

Spearmint, Peppermint and Fruit Flavors—for Premiums, Schemes, Concessions. Packed in flashy boxes. You can double your money. Also Novelty Packages. New Ideas in Gum. We make all kinds. "Ball" Gum, "Give-Away" Gum, etc. Deposit required.

HELMET GUM SHOP Cincinnati O.

GOLDEN BEE CHOCOLATES

In Wonderful New Salesboard Assortments for 1924

NO. 1 ASSORTMENT 37 BOXES 24 \$0.40 Boxes 6 .50 Boxes 3 .75 Boxes 2 1.25 Boxes 1 2.00 Box 1 3.00 Box Price, \$11.00 800-Hole 5c Board FREE Brings to \$30.00	NO. 2 ASSORTMENT 25 BOXES 18 \$0.40 Boxes 3 .75 Boxes 3 1.25 Boxes 1 3.50 Box Price, \$7.75 500-Hole 5c Board FREE Brings in \$25.00
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20% discount in lots of 12 or more assortments. Terms, 1/3 cash with order, balance C. O. D. Special discount to jobbers. Send for catalogue.

Theodore Brothers Chocolate Co., Inc.
 Park and Compton Aves. - St. Louis, Mo.

PLACOLOR

Make \$500.00 A WEEK With Our New Game "PLACOLOR" Copyrighted 1923

SWEEPING THE COUNTRY

At \$2.00 Each—\$20.00 Per Doz.
 The Biggest, Swiftest and Surest MONEY MAKER EVER PRODUCED. Storekeepers buy in dozen lots, many in 100 lots, after trying sample.

PRICES TO AGENTS AND JOBBERS:
 Sample \$1.00. Trial Dozen \$7.20. \$50.00 Per 100.
 Cash with order, or one-third deposit on C. O. D. order. DESIGNED, ORIGINATED AND COPYRIGHTED BY ARTHUR WOOD & CO., 219 Market St., ST. LOUIS, MO. Representatives Wanted in Canada, Mexico and Cuba.

When Writing to Advertisers Mention The Billboard.

SELLING A LAUGH!

We were in a theatre not long ago—a modern big-time vaudeville house which was the last word in artistic triumph, and presenting a bill supreme. Three acts had been given—each one a top-notch—but for some reason they didn't "get over" as they should. At certain times a little perfunctory handclapping would come from the back of the house (the ushers were on their jobs), but the audience in general had sat silent and impassive thru it all. Truly a discouraging situation from every theatrical standpoint—you know how it is. THEN SOMETHING HAPPENED!

In a lower front box a portly, middle-aged and quite dignified little old gentleman sat comfortably tilted back in his chair. Possibly he dozed a little. At any rate, in spite of a decidedly wild attempt to imitate a bird in mid-air, he overbalanced and suddenly found himself kneeling in front of the equally dignified lady behind him—and with his head in her lap! And the audience DID have a sense of humor. They found it right there, and united in the first genuine outburst of happy appreciation of the evening. Eyes beamed merriment on every hand. Strangers smiled at strangers, and for the first time that evening suddenly seemed to realize that they were all there together for a common purpose—to enjoy themselves. We do not need to tell you that the balance of that show went over big. The audience was "pepped up" and responsive, and the "talent" reciprocated by giving them the best they had. It was a pleasure for them to do so. It turned out to be an enjoyable evening—the kind that leaves that "tangy flavor" in the hearts of the audience and subconsciously steers them back next week for more.

A sense of good-fellowship! That's the idea. Your audience has to have it before you can successfully put your bill over to them. They come to your show singly or in couples, and thereby form a great number of distinctive units for you to cater to. They are reserved and noncommittal in their attitude towards you (their host), because they have not been introduced to each other. One person does not want to get openly enthusiastic over your presentation because his neighbor (who is a stranger to him) has not "tipped his mitt" as to how HE is taking it. The human animal is constituted that way.

Think it over and you will know that we are right. A physician fails if he stops with the diagnosis of the case—he must prescribe a cure. "GOLDEN MIST", "FAMOUS FROZEN SWEETS" and "SMILES AN' KISSES", sold to your audience either before or during your show, promote that friendly intercourse and mutual good-fellowship that is so vitally necessary to your theatrical success. With one master-stroke you not only inspire this happy and receptive frame of mind thruout your audience, but you achieve another highly desirable result—YOU RAISE YOUR PRICE OF ADMISSION AND THEY LIKE IT!

Many thousand users of the "GOLDEN MIST", "SMILES AN' KISSES" and "FAMOUS FROZEN SWEETS" in theatres and shows thruout the length and breadth of these United States are proving the above statement every day of their lives. You have many friends in the theatrical and show business. Undoubtedly many of them are numbered among our enthusiastic customers. Ask them. We will gamble our future on their opinion, for we know it is unanimously FOR the "GOLDEN MIST", the "SMILES AN' KISSES" and the "FAMOUS FROZEN SWEETS".

THIS IS A COMMERCIAL AGE! YOU ARE A BUSINESS MAN! TODAY IS YOUR DAY!
"Cash in" on the most progressive idea that has been given the amusement world since the time of Shakespeare. We are waiting for your order.

UNIVERSAL THEATRES CONCESSION COMPANY
RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.